ORGAN 94.

Al Maestro Arnaldo Galliera Professore d'Organo nel Regio Conservatorio
di Parma.

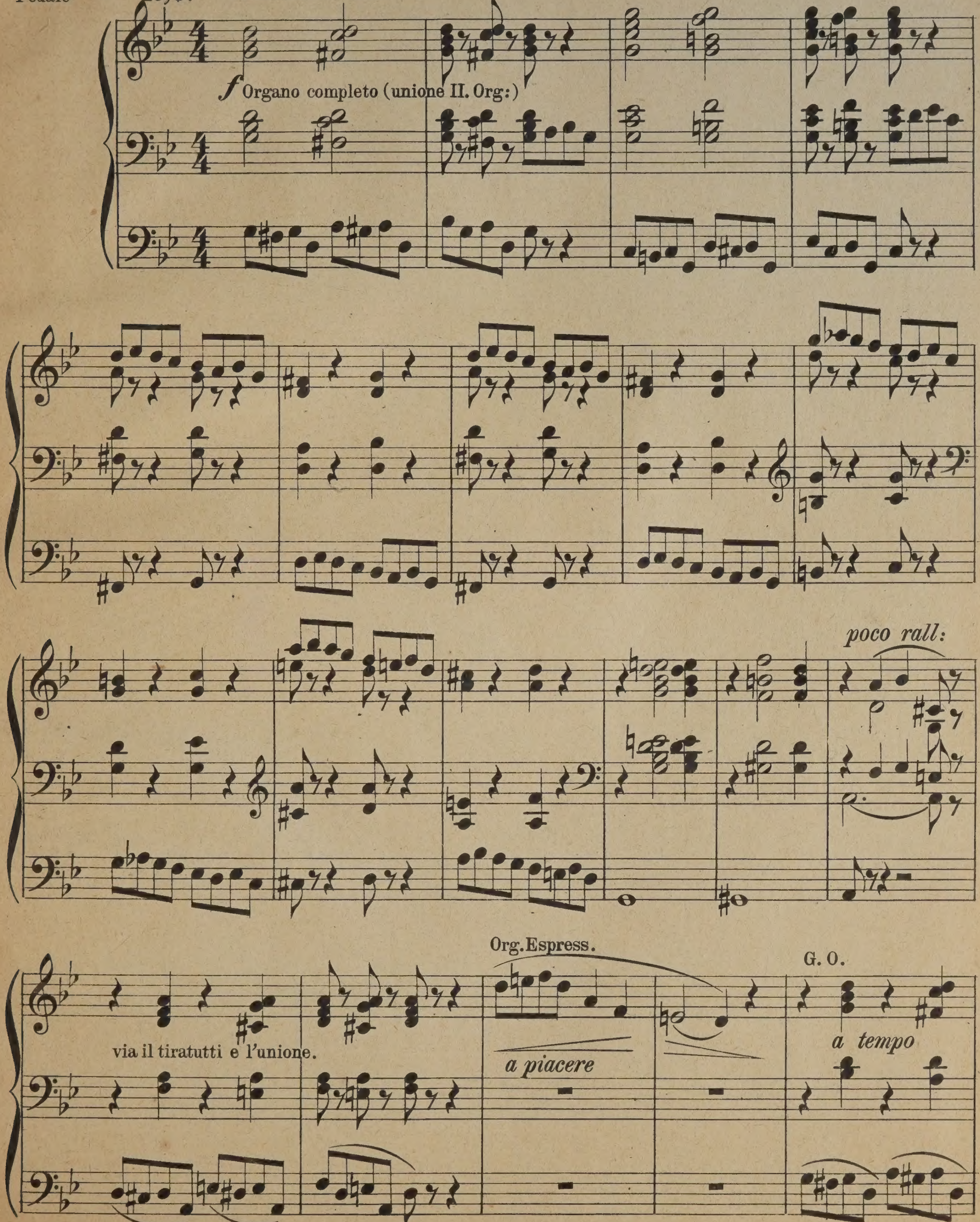
Offertorio

N.1

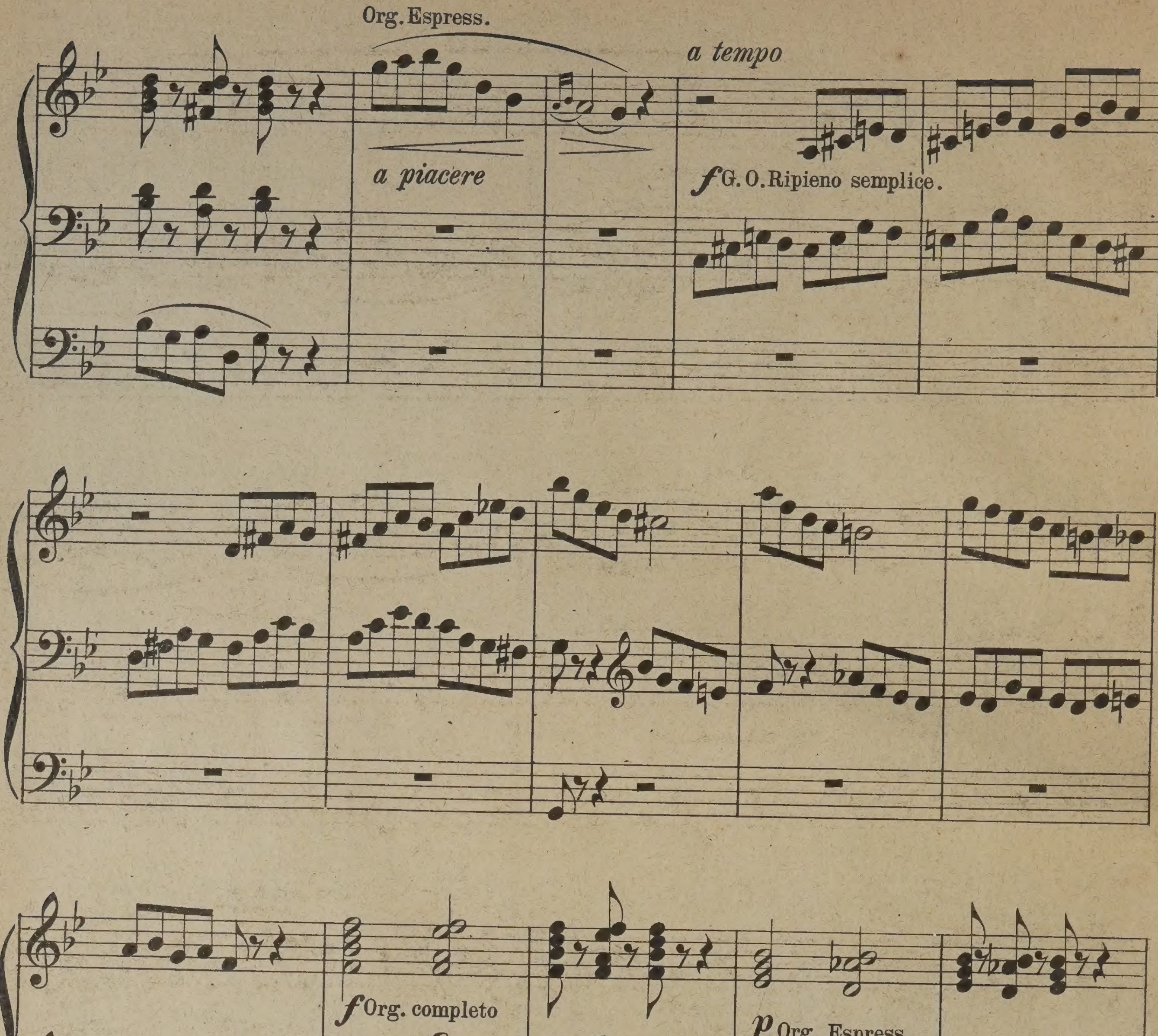
Grand'Organo - *Princip.8, Bord.8, Fl.8. gamba 8, ottava 4.*
Org.Espress. - *Princip.8, Dulciana 8, Oboe 8. Flauto 4.*
Pedale - *16,8.*

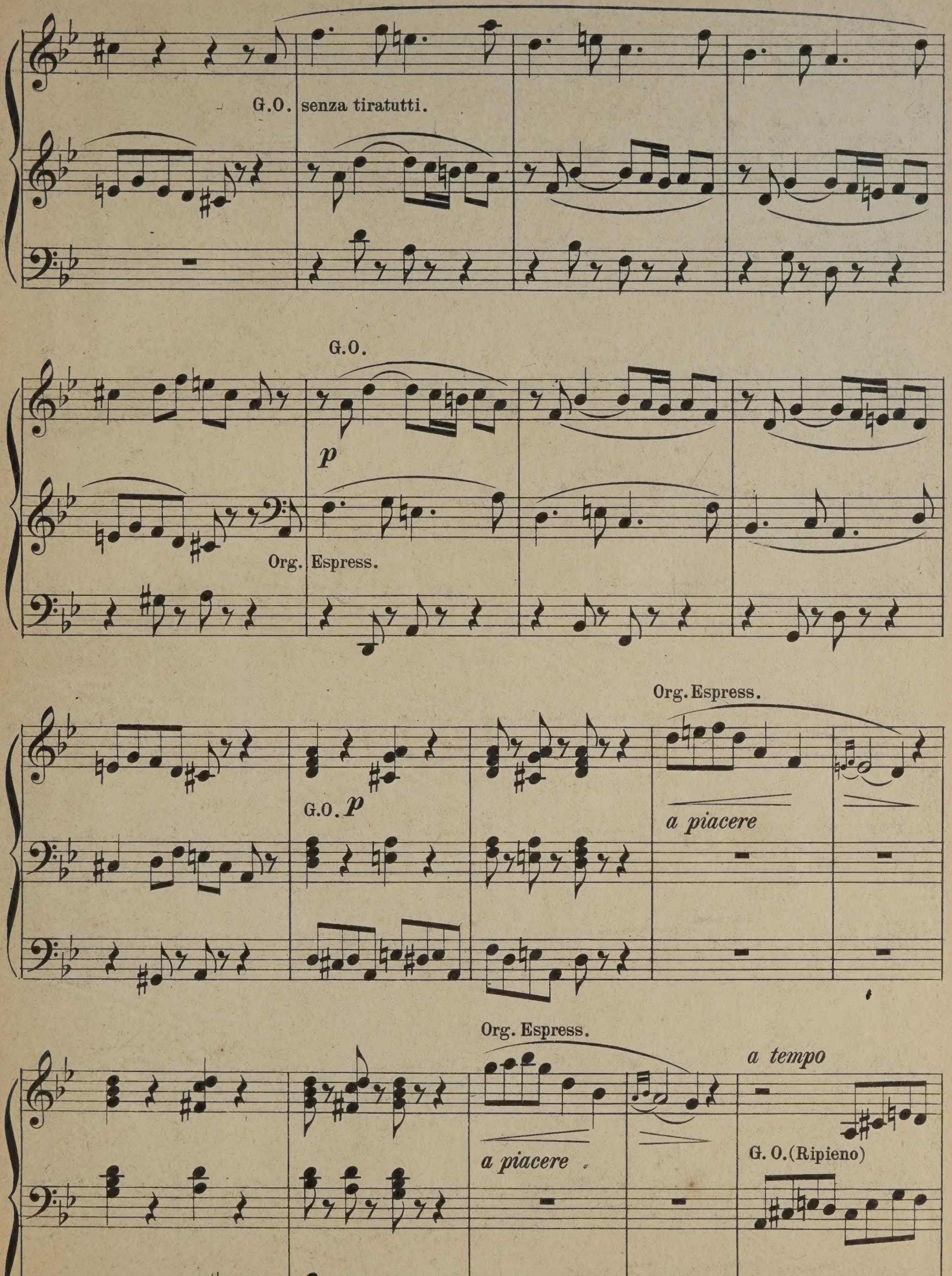
Domenico Bellando.

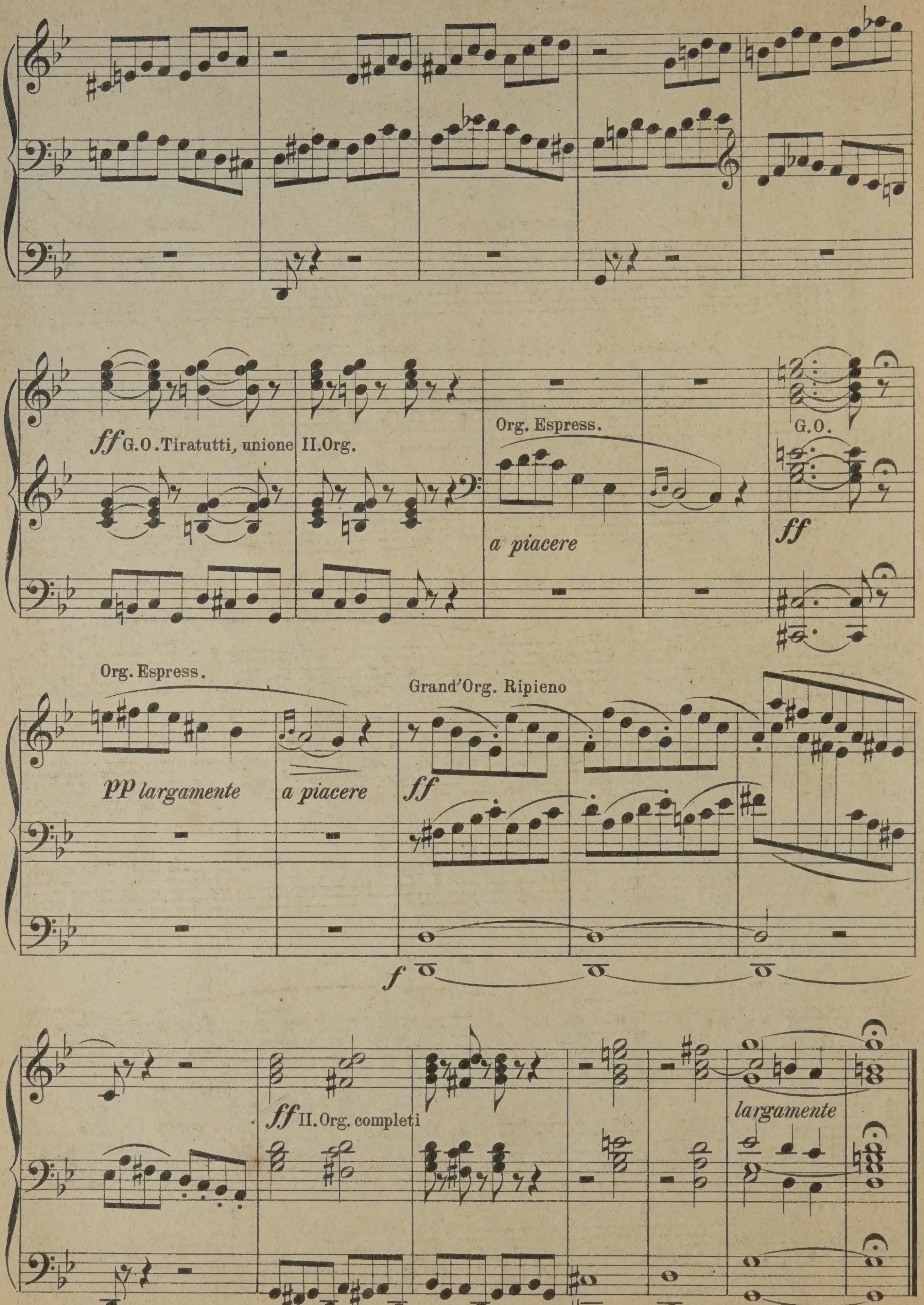
Andante mosso.


f Organo completo (unione II. Org:)
poco rall:
via il tiratutti e l'unione.
Org. Espress.
a piacere
G. O.
a tempo

Proprietà dell'Editore Marcello Capra, Torino. M. 353 C. Inc.e Stampa dello Stab.Grafico Musicale Marcello Capra. Torino. 1


Org. Espress.
a tempo
a piacere
f G.O. Ripieno semplice.
f Org. completo
p Org. Espress.
G.O. completo
Org. Espress.


G.O. senza tiratutti.
G.O.
p
Org. Espress.
Org. Espress.
G.O. p
a piacere
Org. Espress.
a piacere
a tempo
G. O. (Ripieno)


ff G.O. Tiratutti, unione II.Org.
Org. Espress.
a piacere
G.O.
ff
Org. Espress.
PP largamente
a piacere
Grand'Org. Ripieno
ff
f
ff II.Org. completi
largamente

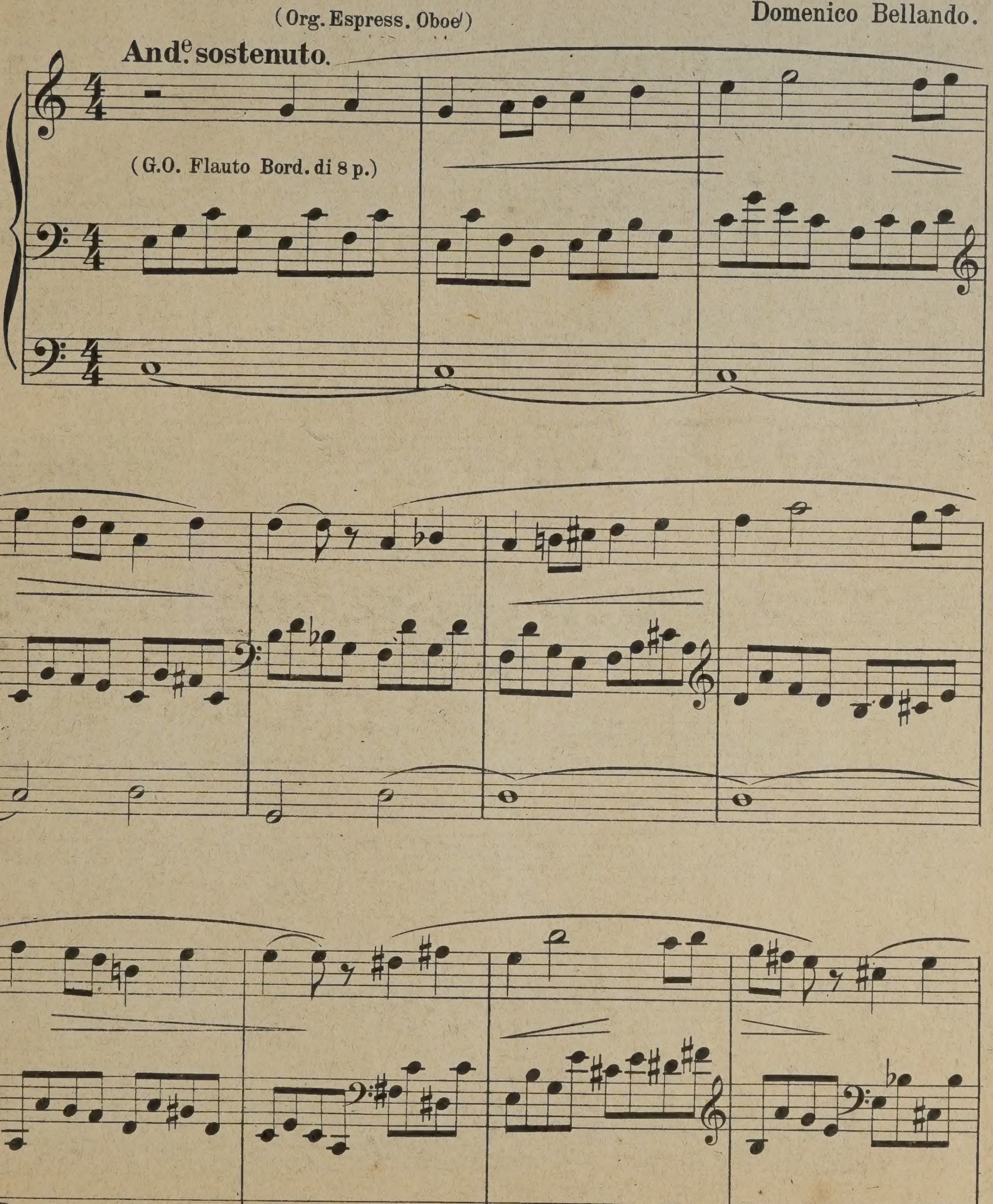
All' Egregio amico Prof. Luigi Aletti.

Cantilena

in Do maggiore.

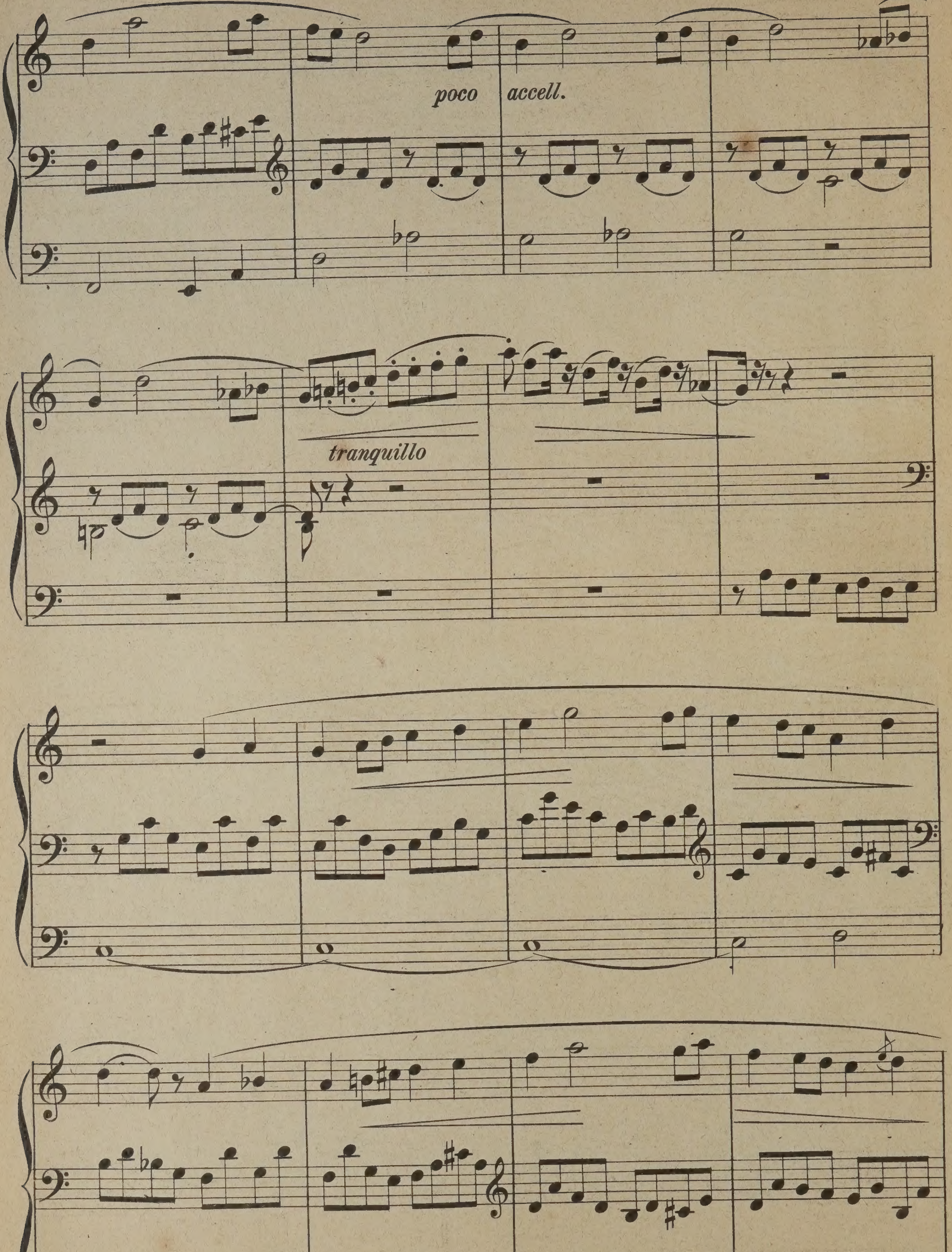
N. 2.

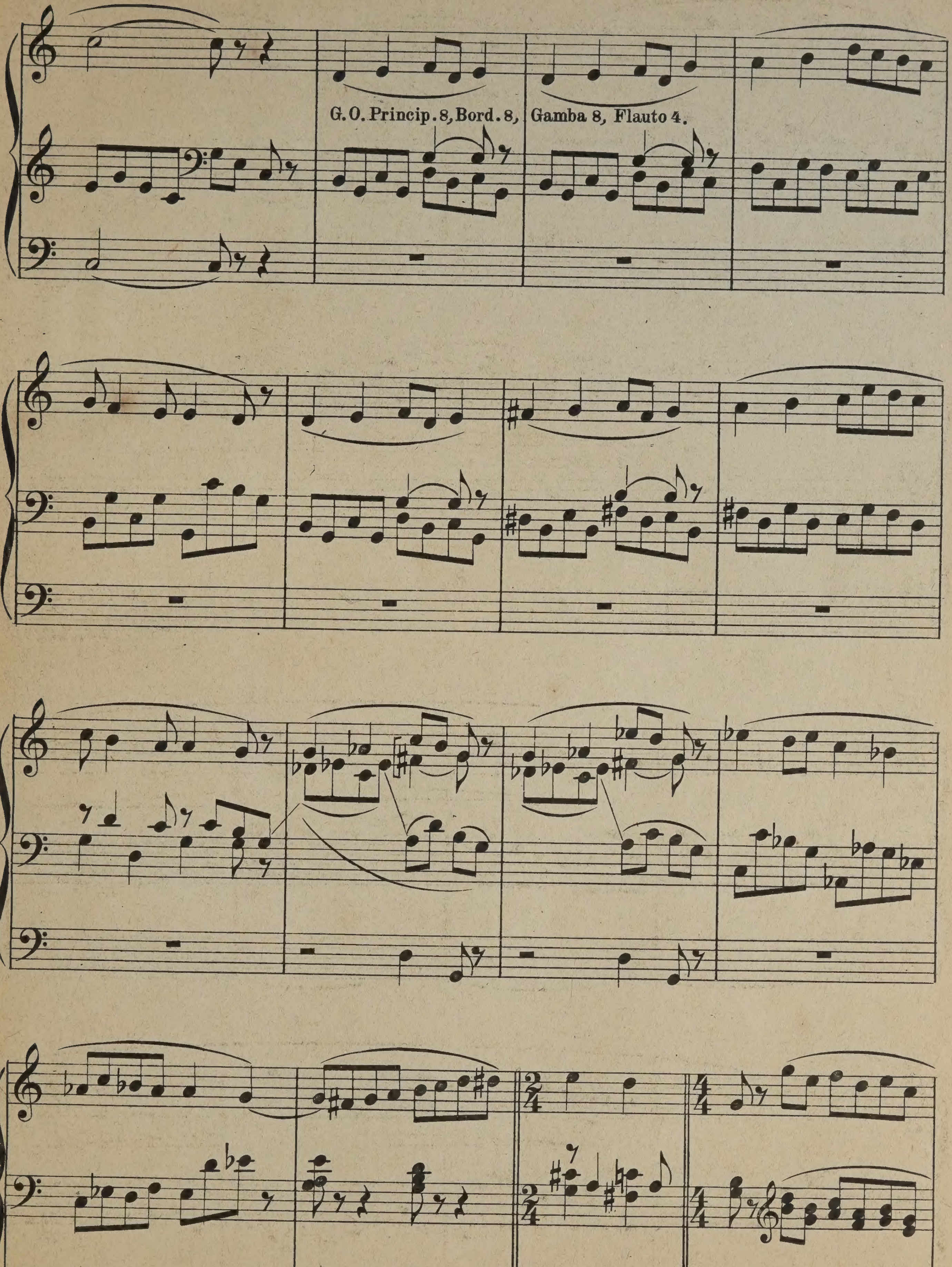
Domenico Bellando.


(Org. Espress. Oboe)
And.e sostenuto.
(G.O. Flauto Bord. di 8 p.)

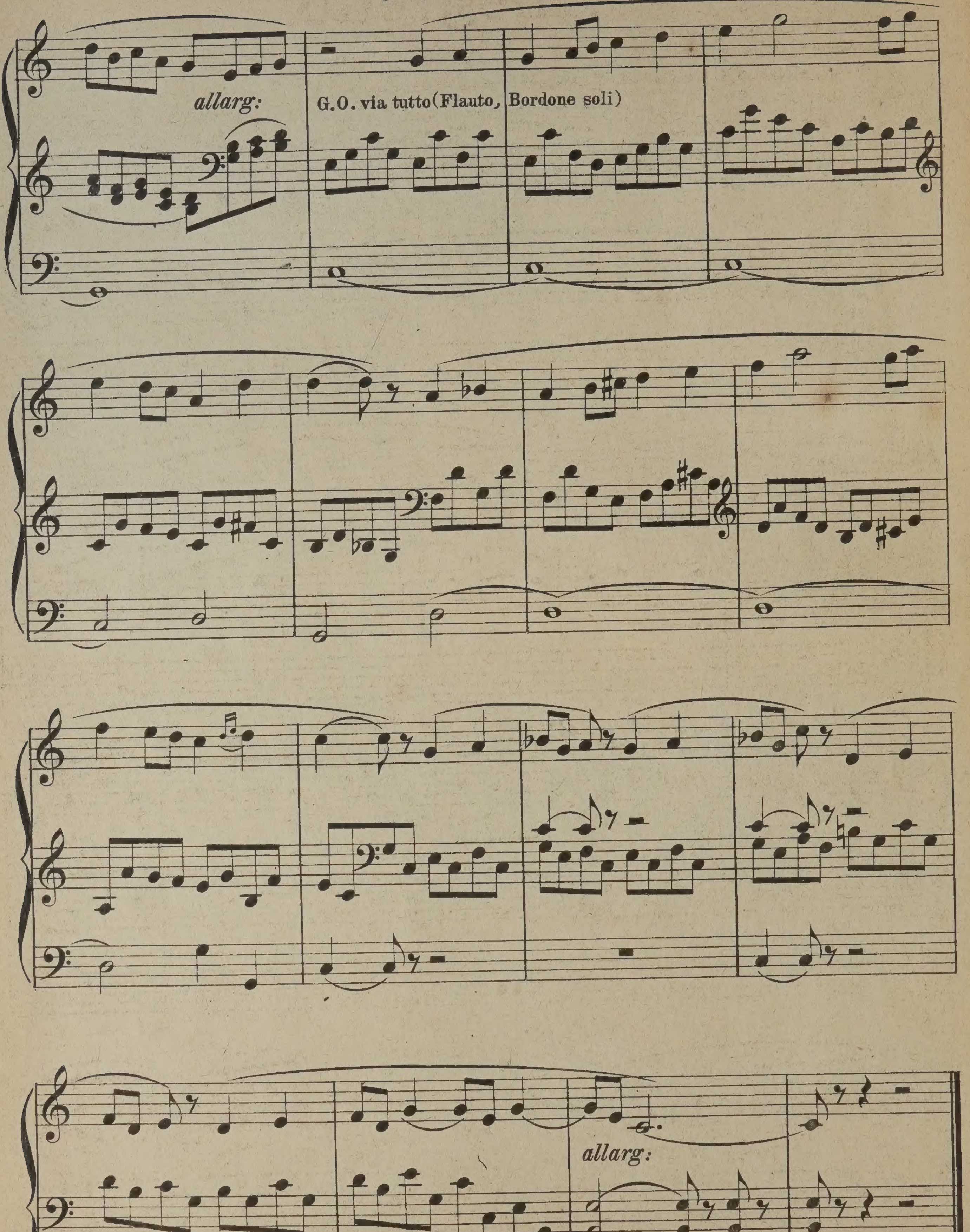
Proprietà dell'Editore Marcello Capra Torino.

Inc.e Stampa dello Stab. Grafico Musicale Marcello Capra. Torino.


poco
accell.
tranquillo


G.O. Princip. 8, Bord. 8, Gamba 8, Flauto 4.

(Org. Espress. Oboe)


allarg:
G.O. via tutto(Flauto, Bordone soli)
allarg:

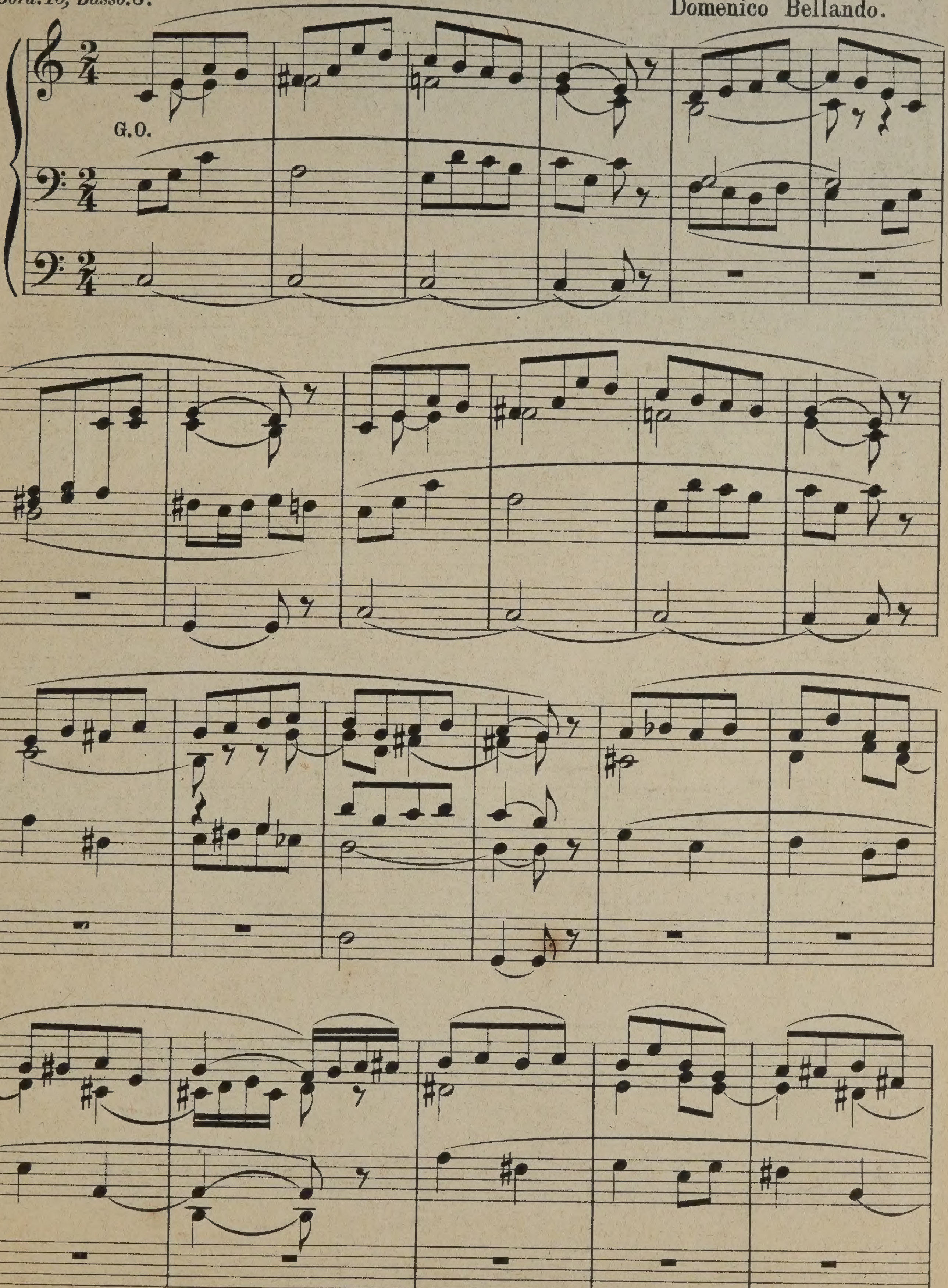
Al Prof. Cecilio Manfredi Maestro di Cappella al Duomo di Novara.

Allegretto

Nº 3.

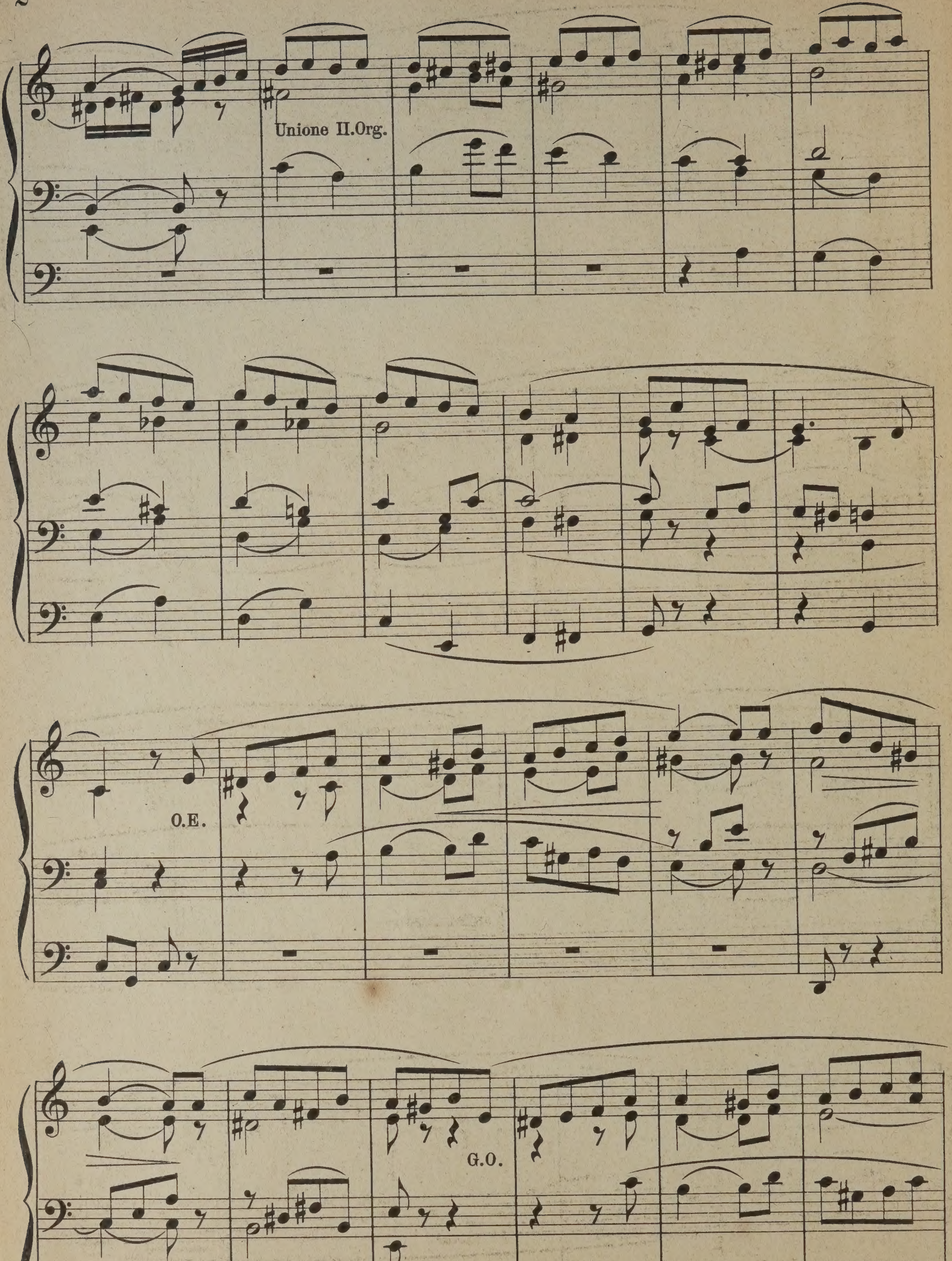
G.O.. *Princip.8, Bord.8, Salicion.8,*
Gamba.8, Ottava.4.
O.E.. *Princip.8, Dulc.8, Viola 8, Flauto 4, Ottava 4.*
Ped. *Bord.16, Basso.8.*

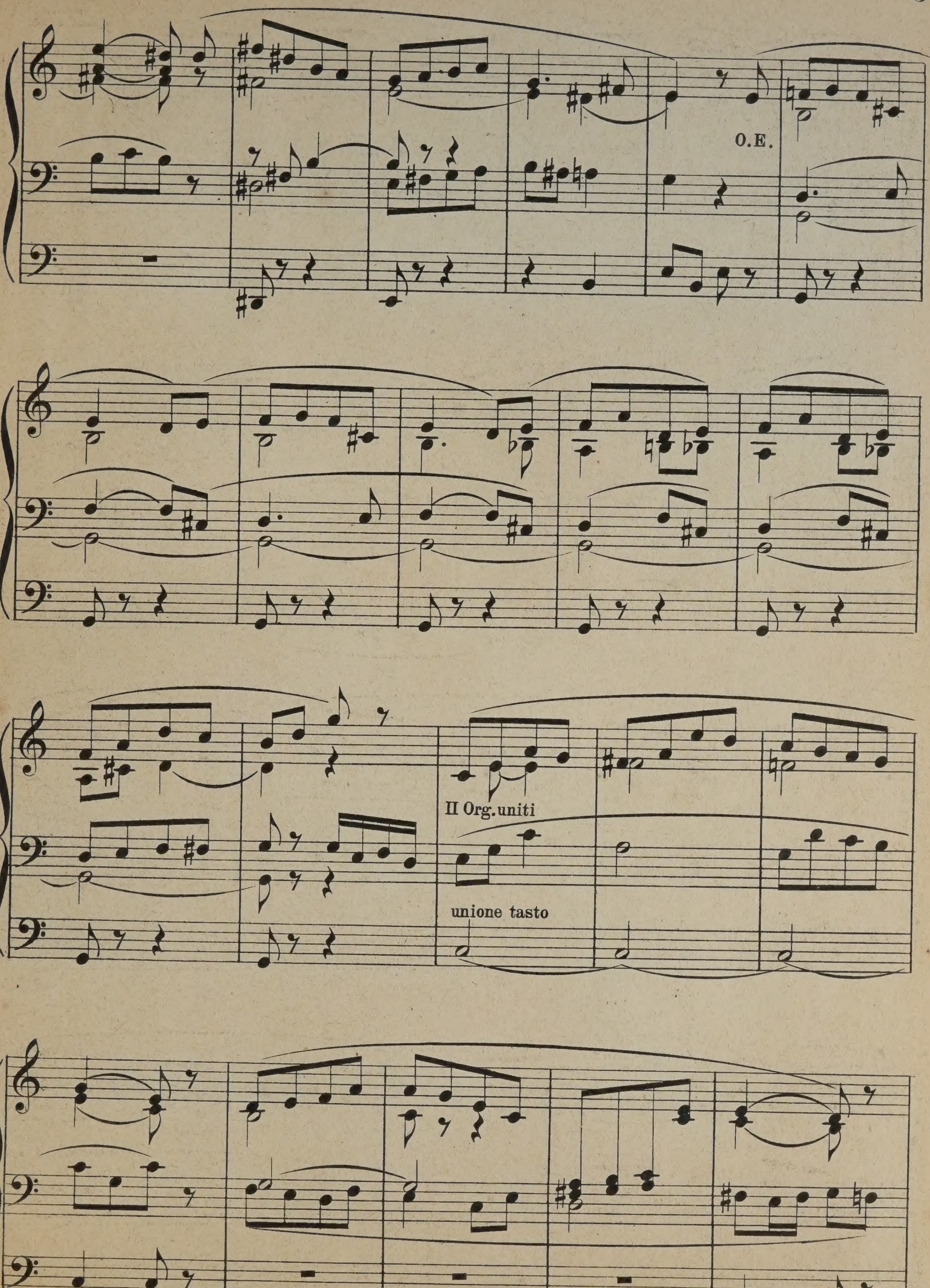
Domenico Bellando.

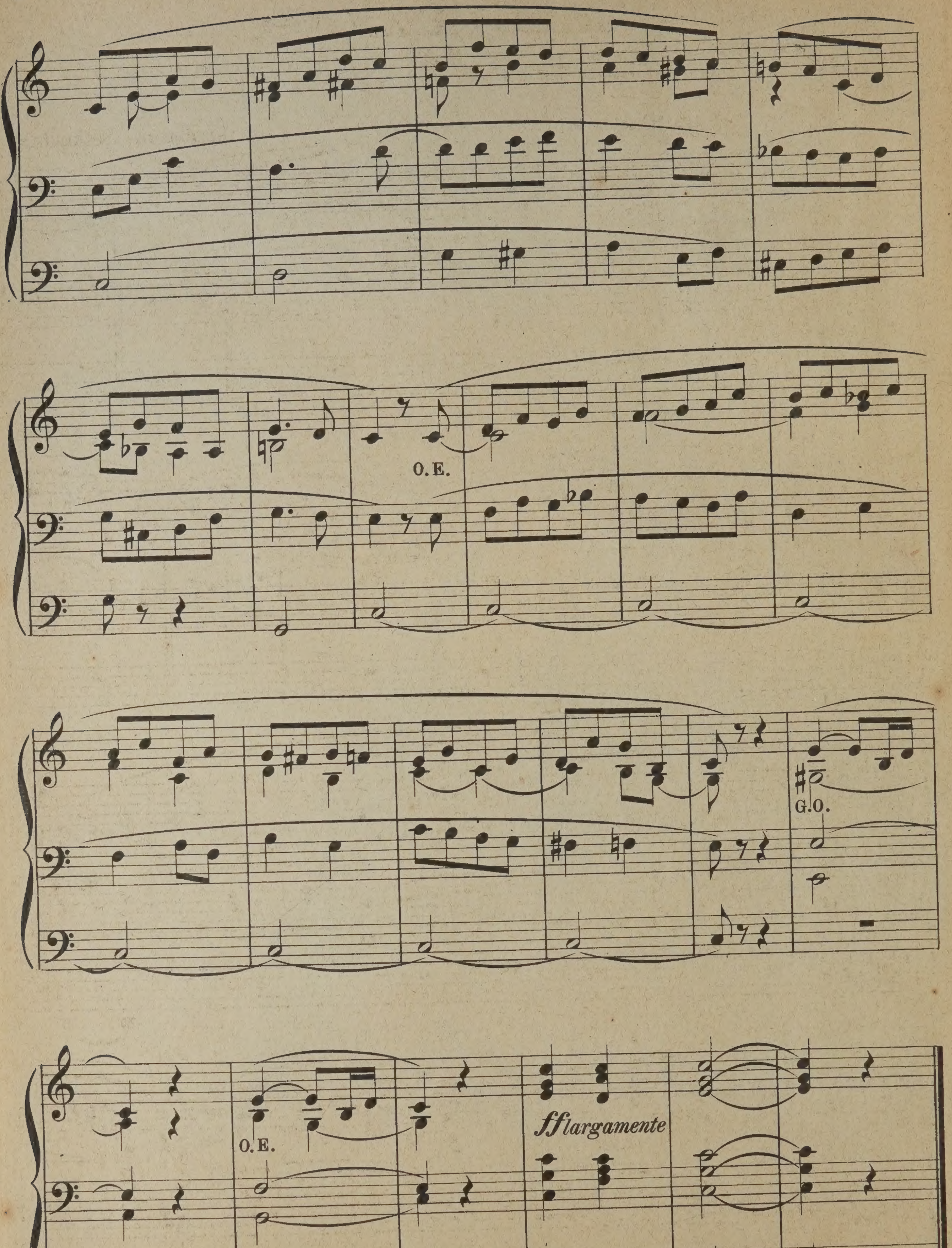


Proprietà dell'Editore Marcello Capra, Torino. M. 355 C.

Inc.e Stampa dello Stab. Grafico Musicale Marcello Capra, Torino.


Unione II.Org.
O.E.
G.O.


O.E.
II Org.uniti
unione tasto


O.E.
G.O.
O.E.
ff largamente

All' Egregio amico Signor Pompeo Ricordi.

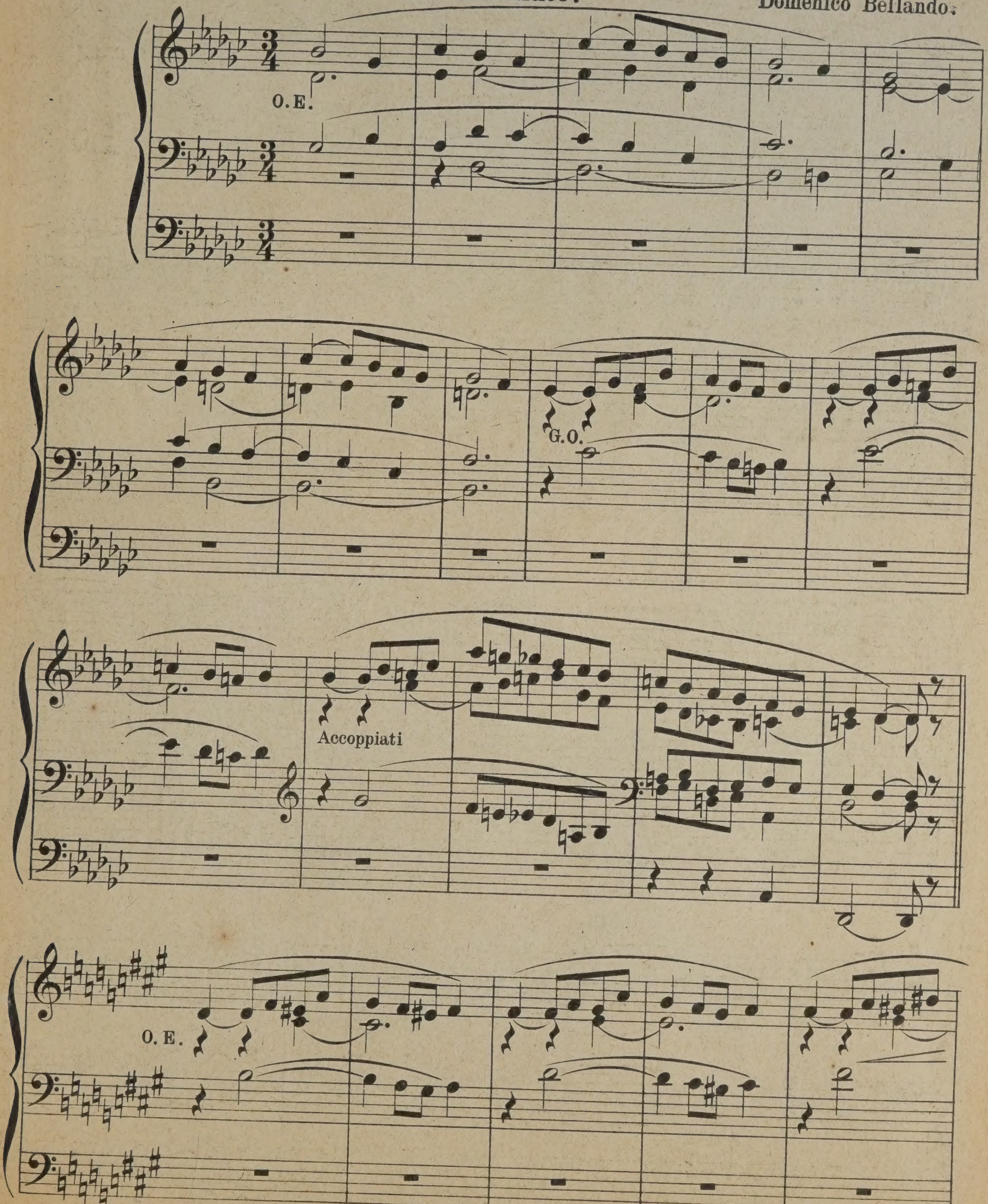
Meditazione.

N.4.

Grand' Organo.- Princip. 8, Voce Umana
Organo Espressivo-Princip. 8, Dulciana 8, Tremolo.
Pedali - Bordone 16, 8.

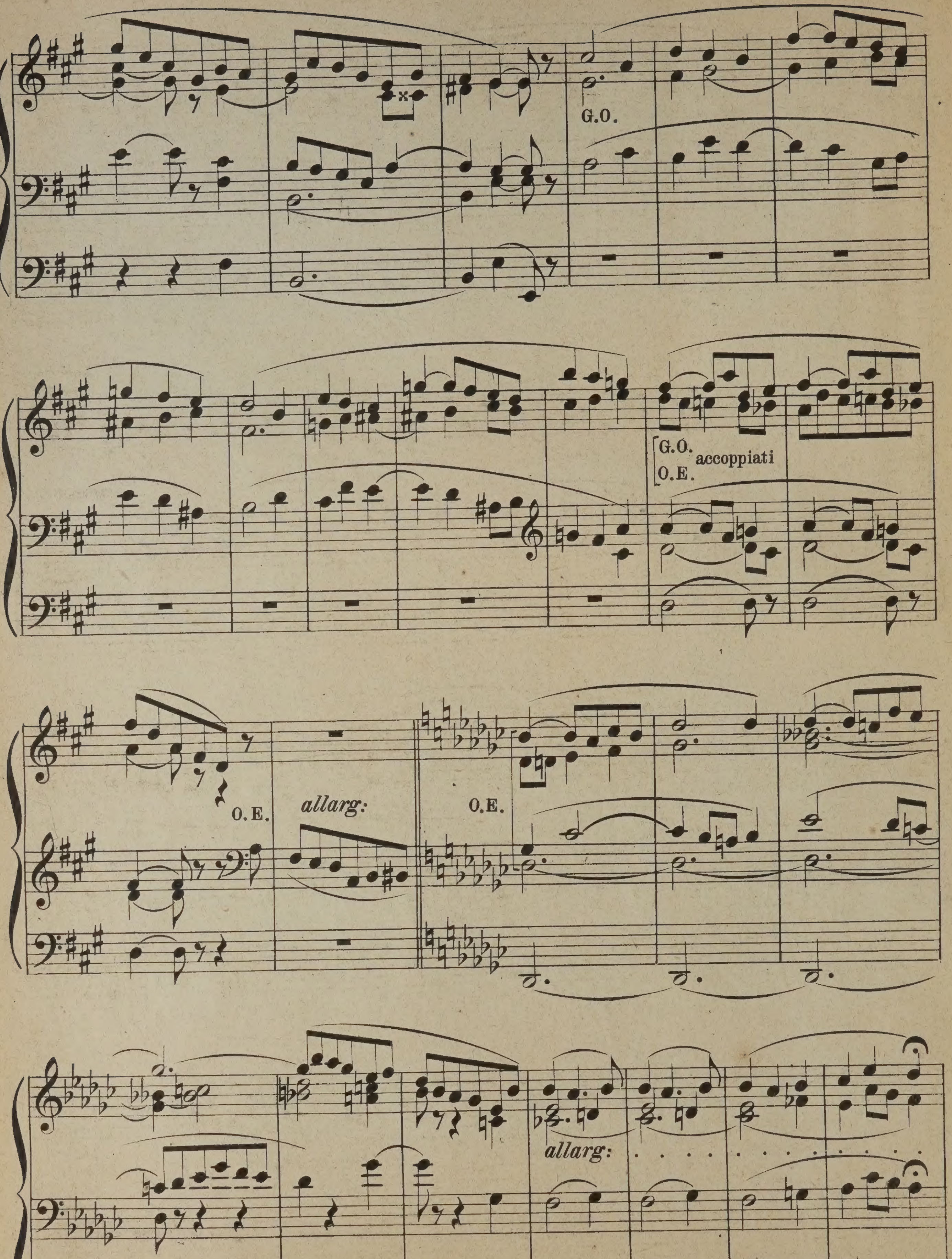
Andante assai sostenuto.

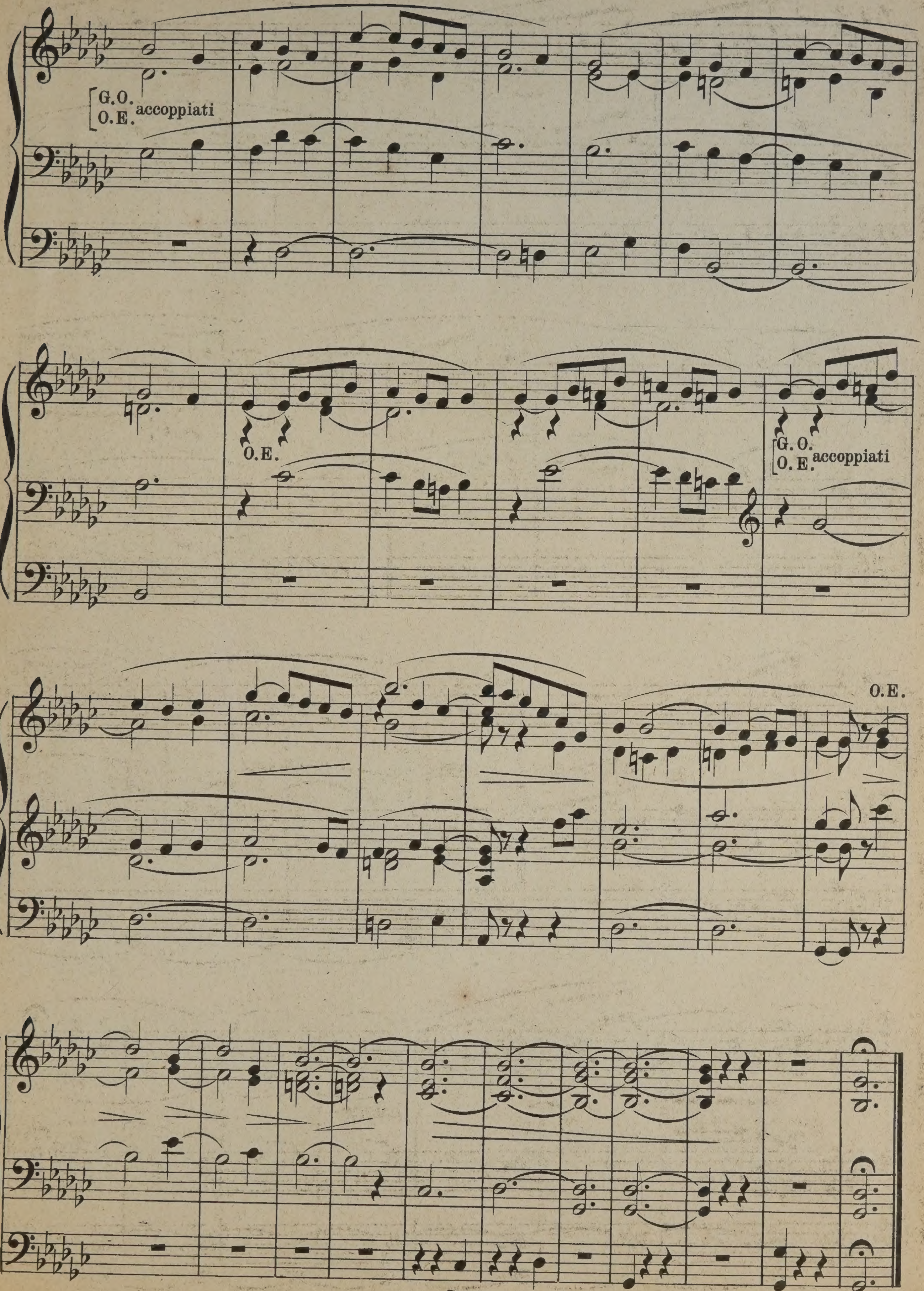
Domenico Bellando.



Proprietà dell'Editore Marcello Capra. Torino. M. 356 C.

Inc.e stampa dello Stab. Grafico Musicale Marcello Capra. Torino.


G.O.
G.O.
O.E.
accoppiati
O.E.
allarg:
O.E.
allarg:


G.O.
O.E. accoppiati
O.E.
G.O.
O.E. accoppiati
O.E.
Bordone 16. solo

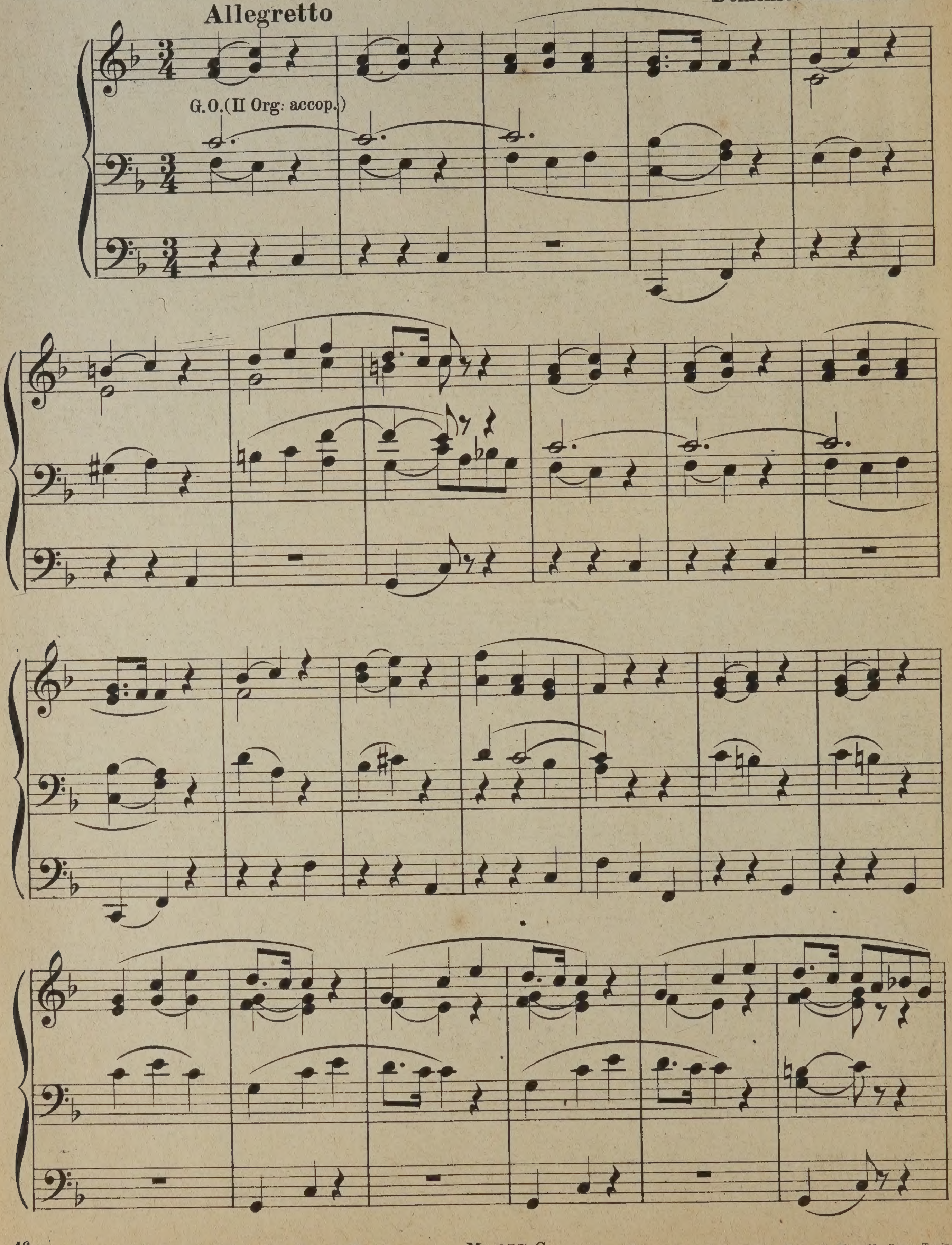
All'amico Maestro G.B. Polleri Direttore del Civico Istituto di Musica in Genova.

Scherzo.

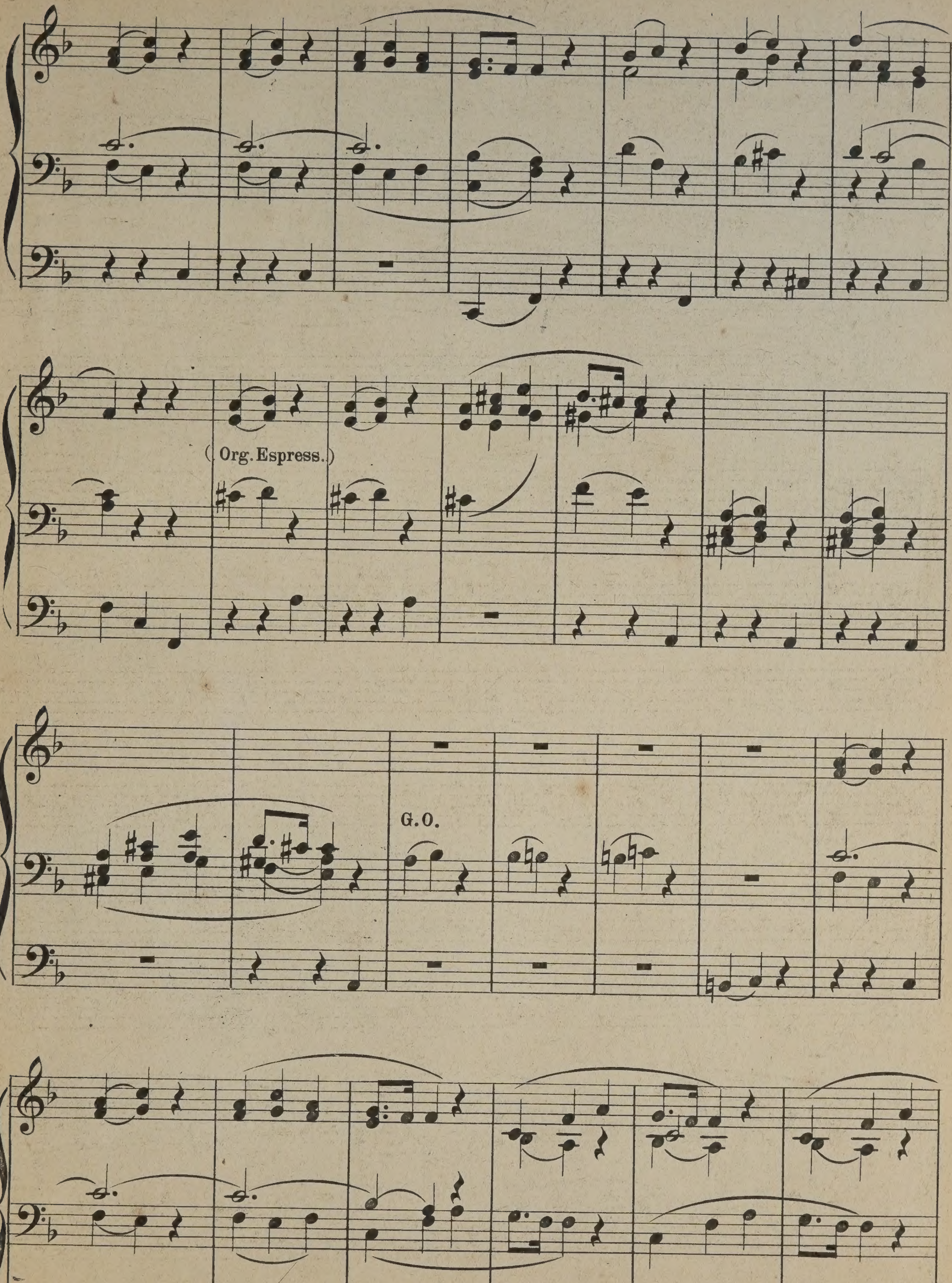
N.5.

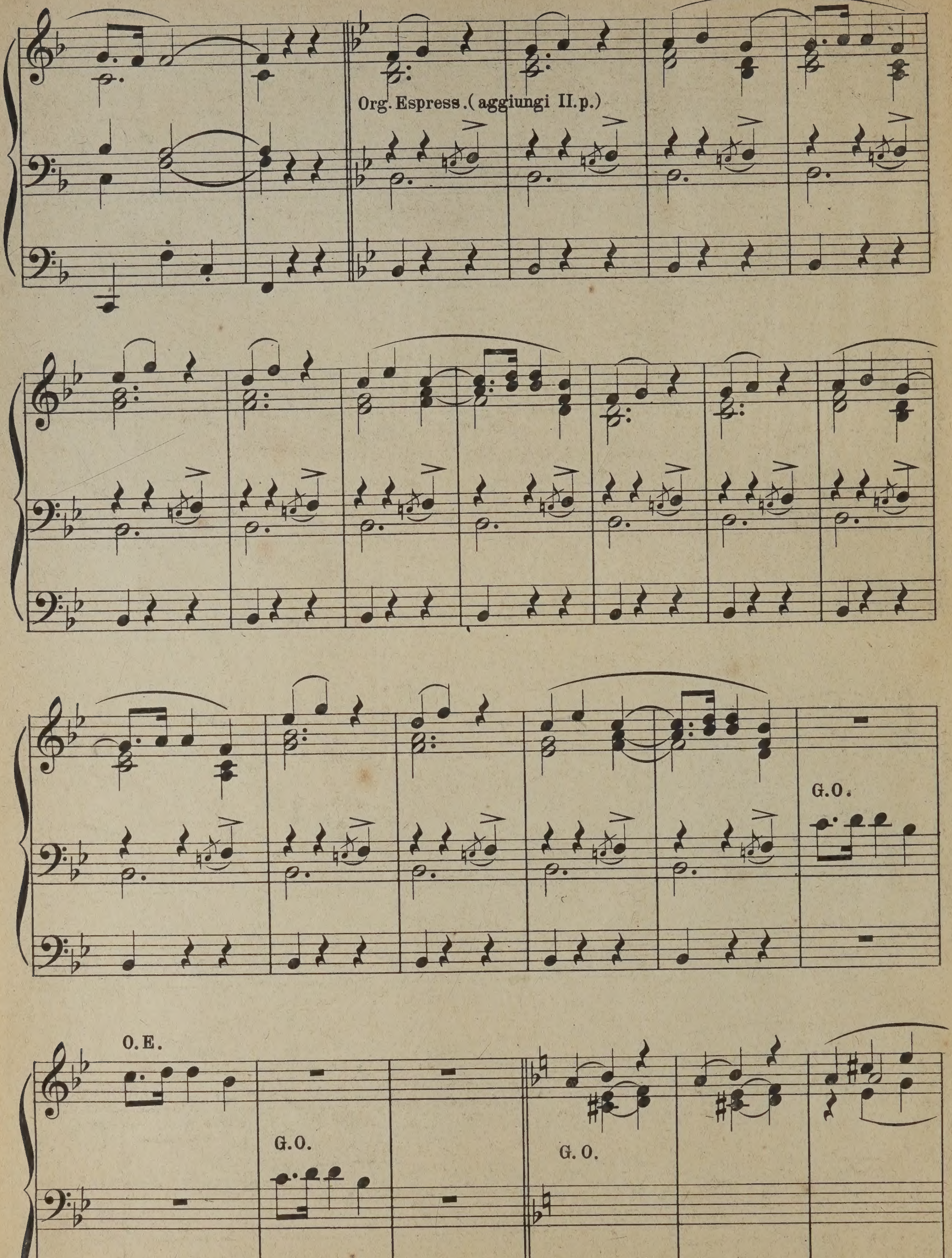
G.O. *Princip.8, Bord.8, Fl.8, Gamba 8, Ottava 4, Fl.4.*
O.E. *Princip.8, Dulc 8, Viola 8, Oboe 8, Ottava 4.*
Ped. *Bord.16, Violon.16, Basso 8.*

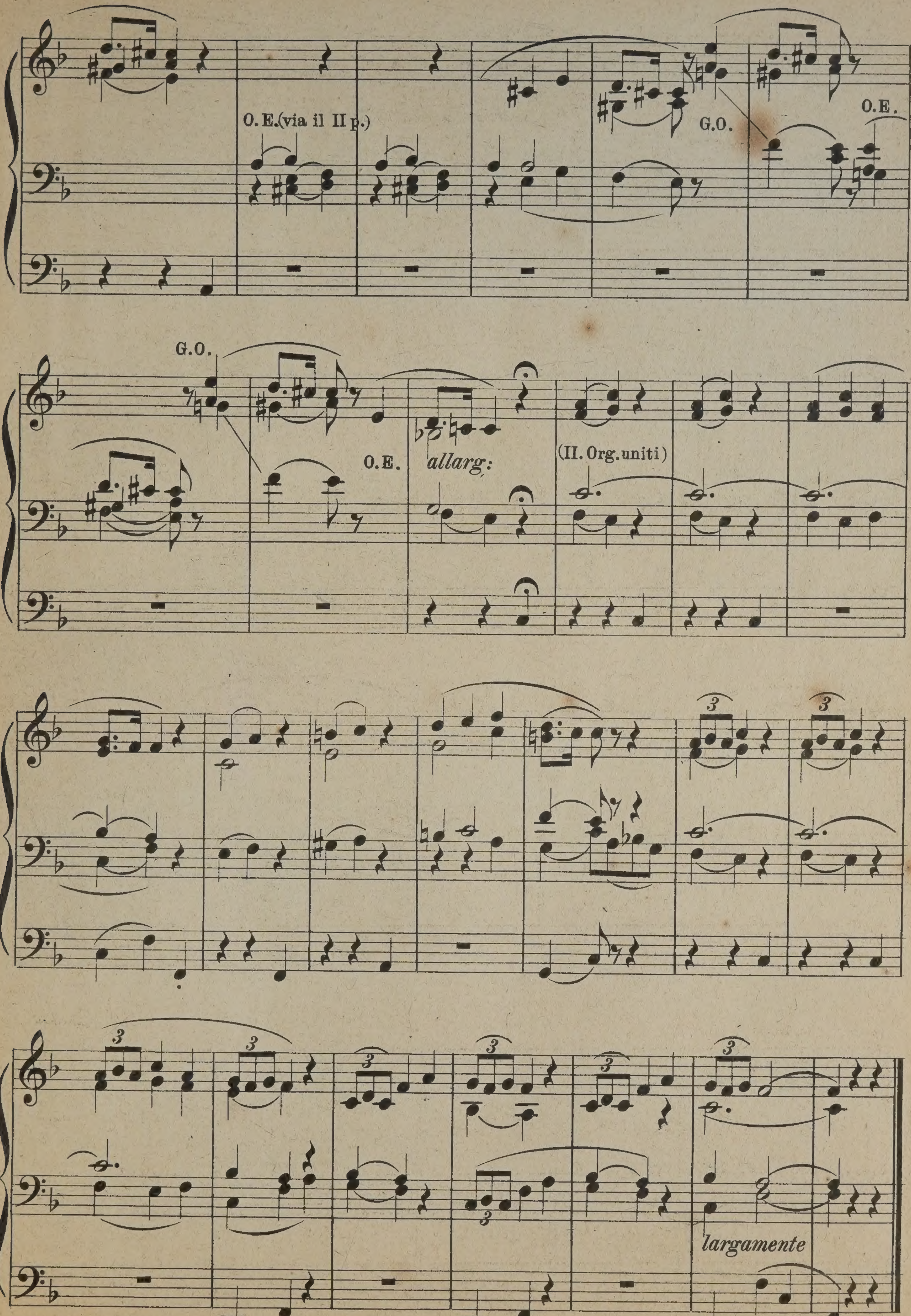
Domenico Bellando.



16 *Proprietà dell'Editore Marcello Capra, Torino.* M. 357 C. Inc.e Stampa dello Stab.Grafico Musicale Marcello Capra Torino.


(Org. Espress.)
G.O.


Org. Espress.(aggiungi II.p.)
G.O.
O.E.
G.O.
G.O.


O.E.(via il II p.)
G.O.
O.E.
G.O.
O.E.
allarg:
(II. Org.uniti)
3
largamente

Al Maestro Raffaele Ronco.

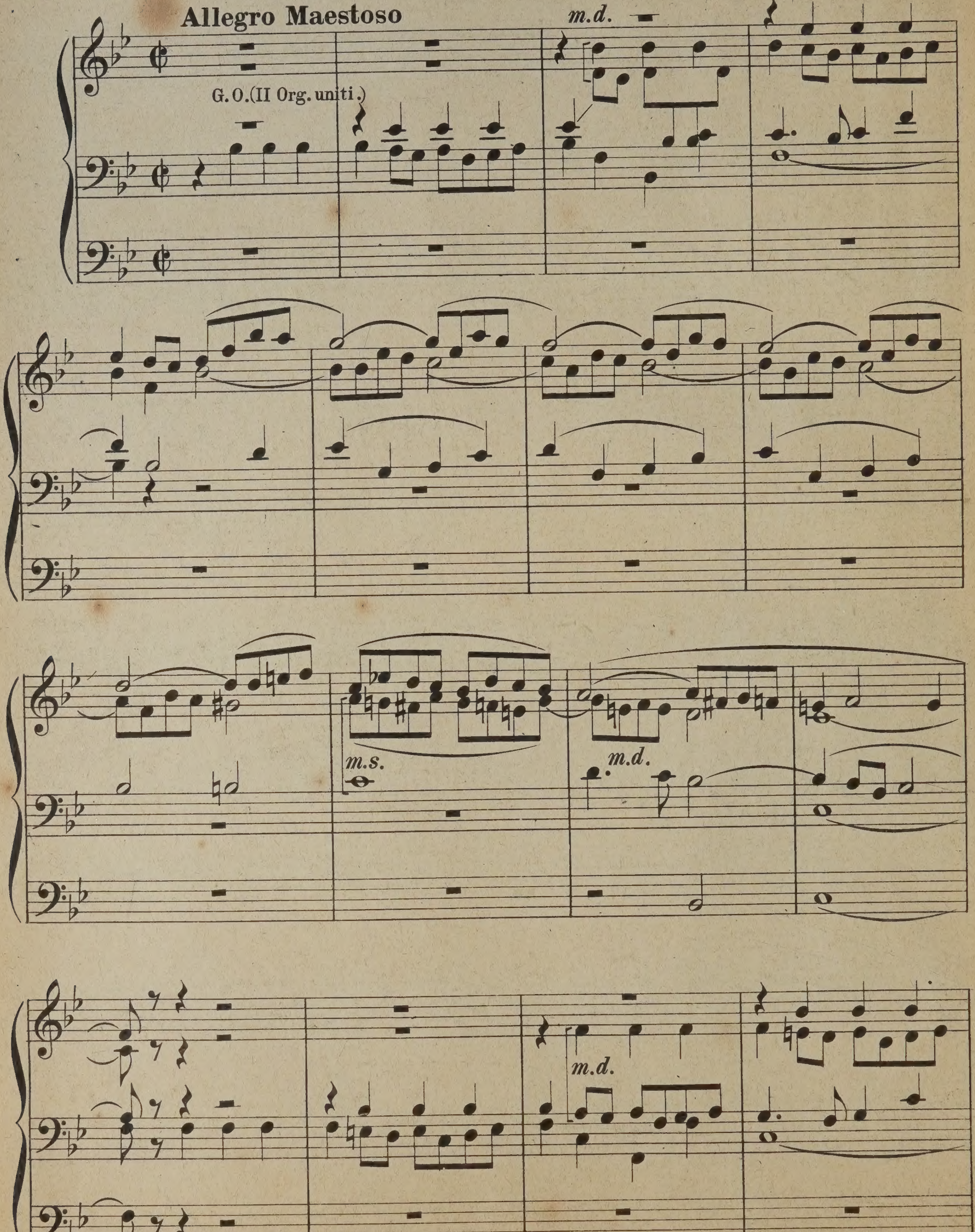
Benedicamus Domino!

N. 6.

G.O. *Tutti gli 8 e 4 p. eccettuate le ancie.*
O.E. *Tutti gli 8 e 4 p. eccettuate le ancie.*
Ped. *16. 8.*

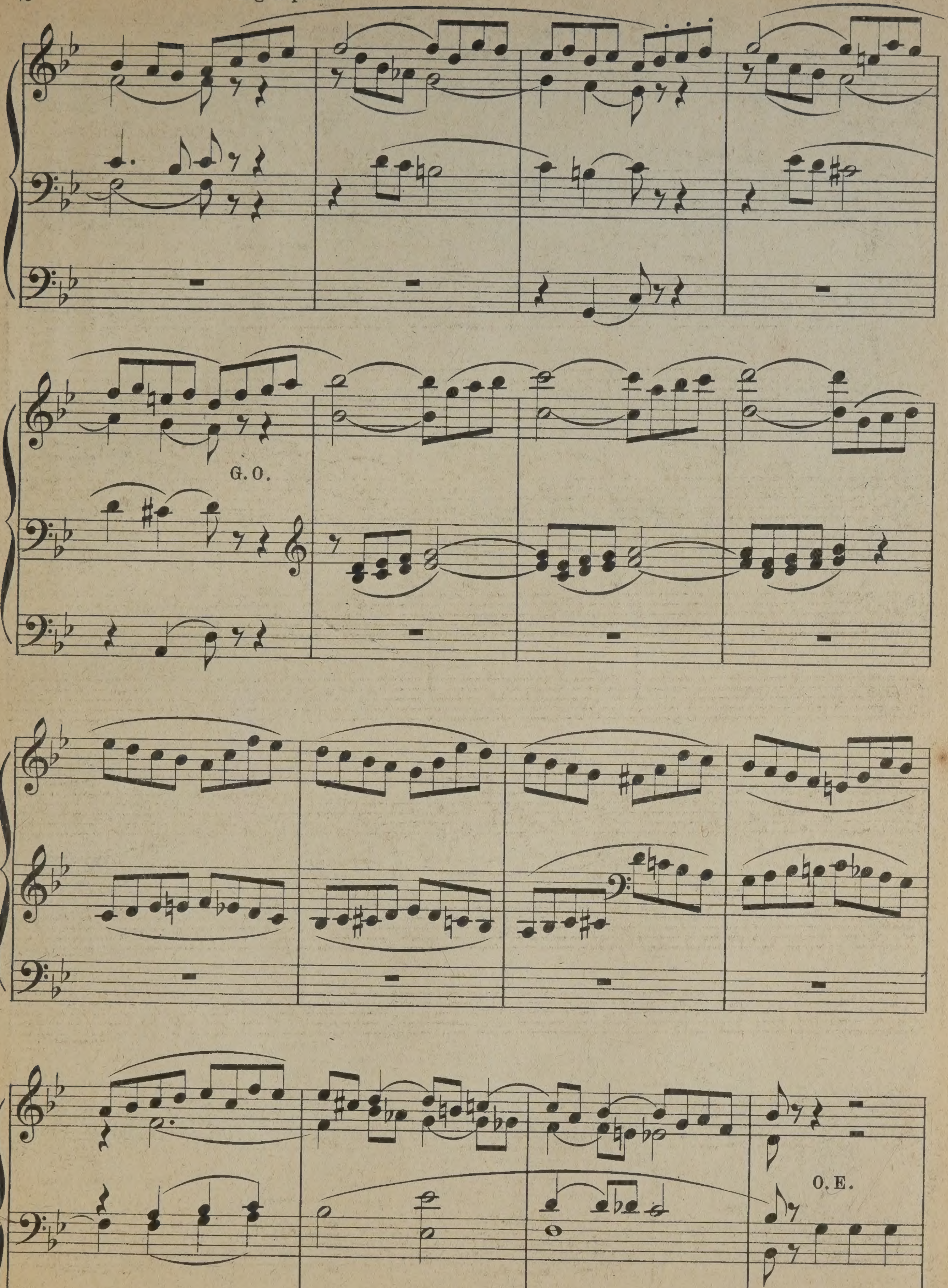
Domenico Bellando

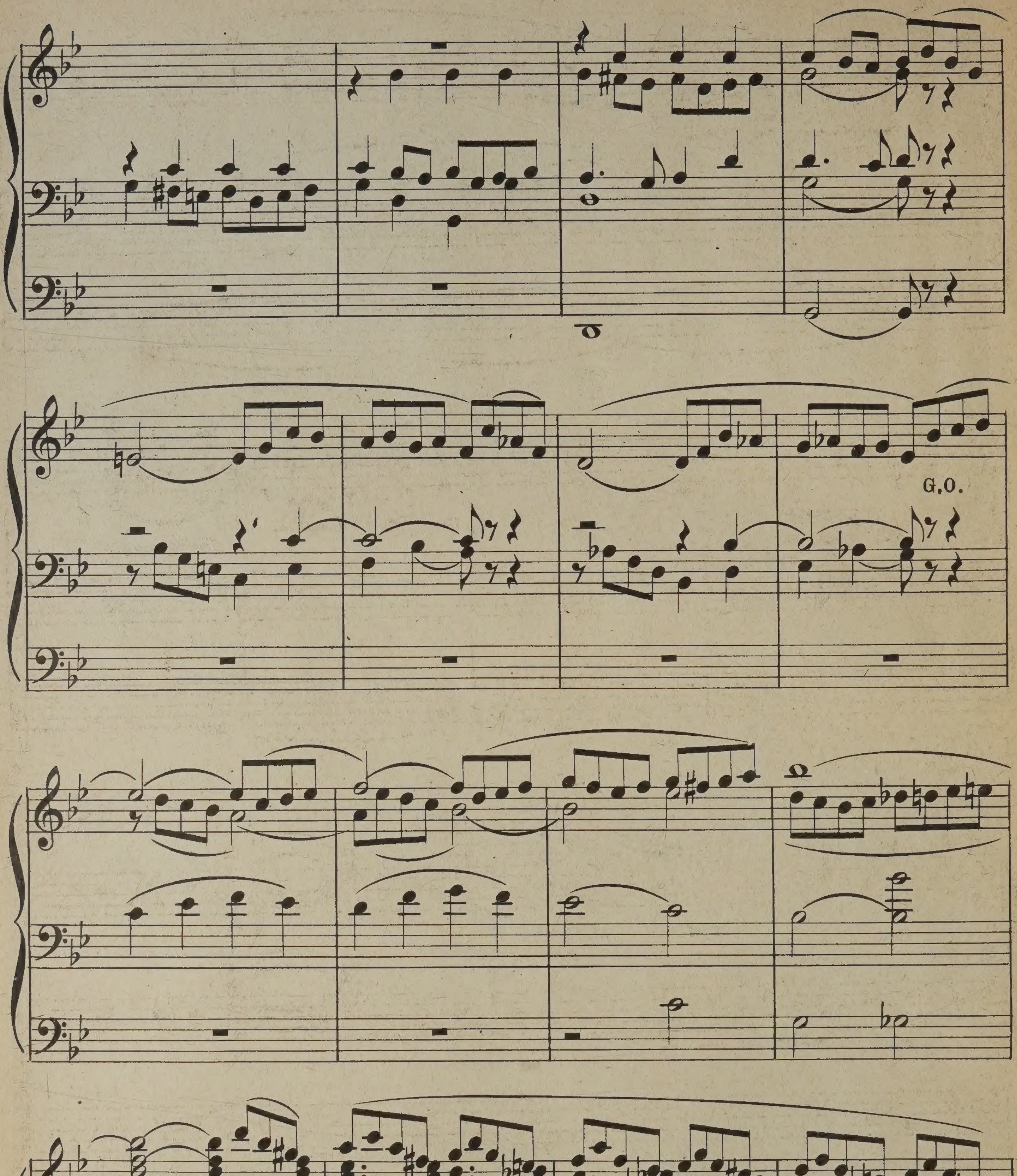
Allegro Maestoso

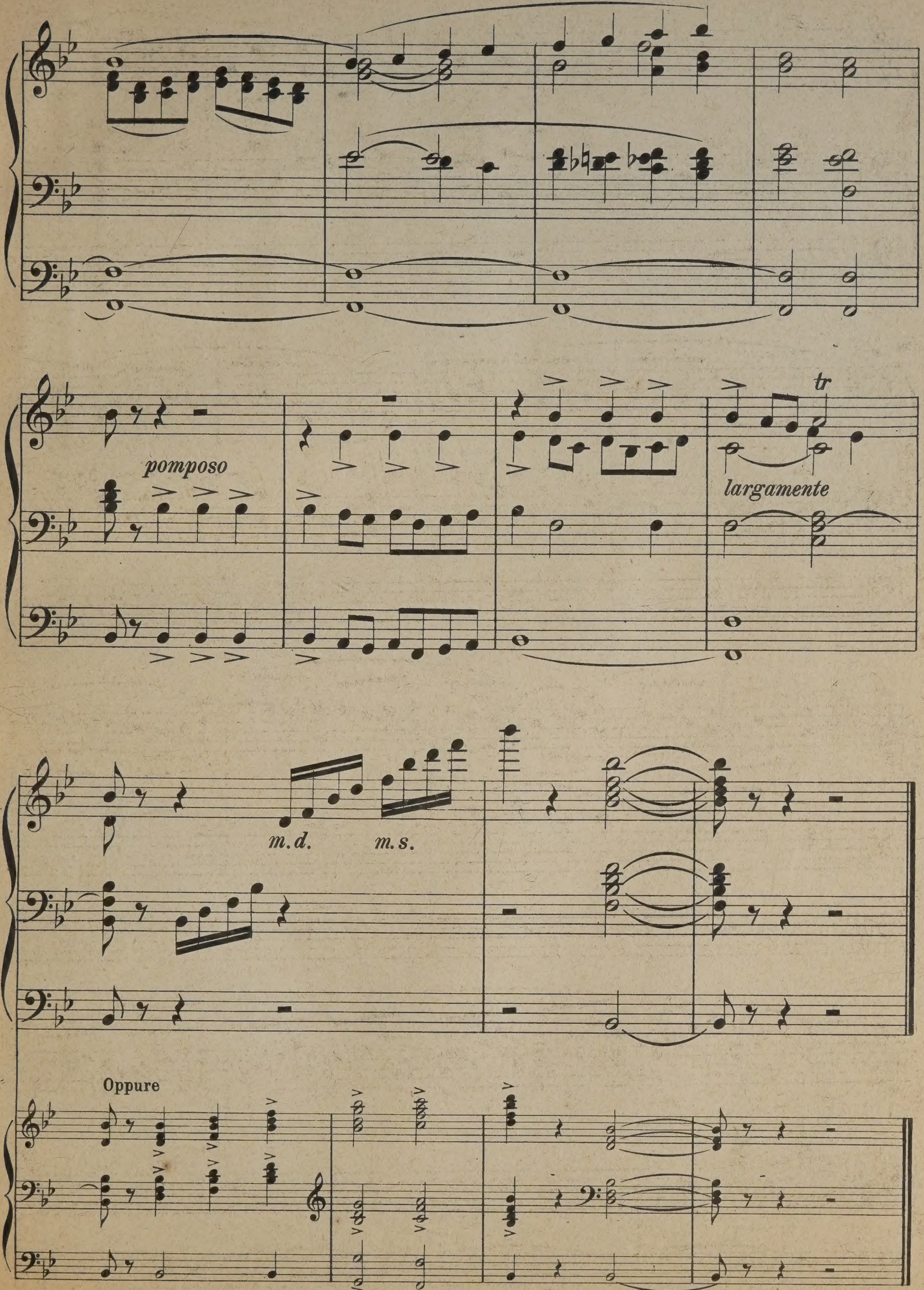


Inc.e stampa dello Stab. Grafico Musicale Marcello Capra. Torino.

Org. Espress.




G.O.
ff
m.s.


pomposo
largamente
tr
m.d.
m.s.
Oppure

Al Rev. Padre Pietro Albera

Edizione Marcello Capra = N.1029.

Carlo S. Calegari

Op.250.

ANDANTE

IN FA MAGGIORE

per Organo espressivo od Armonio.

* * *

Proprietà dell' Editore per tutti i paesi. — Eingetragen in das Vereins Archiv

Prezzo netto L. 1, 00 — Mk. 0, 80.

PEI TIPI DI MARCELLO CAPRA
EDITORE PONTIFICIO DI MUSICA SACRA
TORINO
BRUXELLES - LEIPZIG - LONDON - NEW YORK
Breitkopf & Härtel.

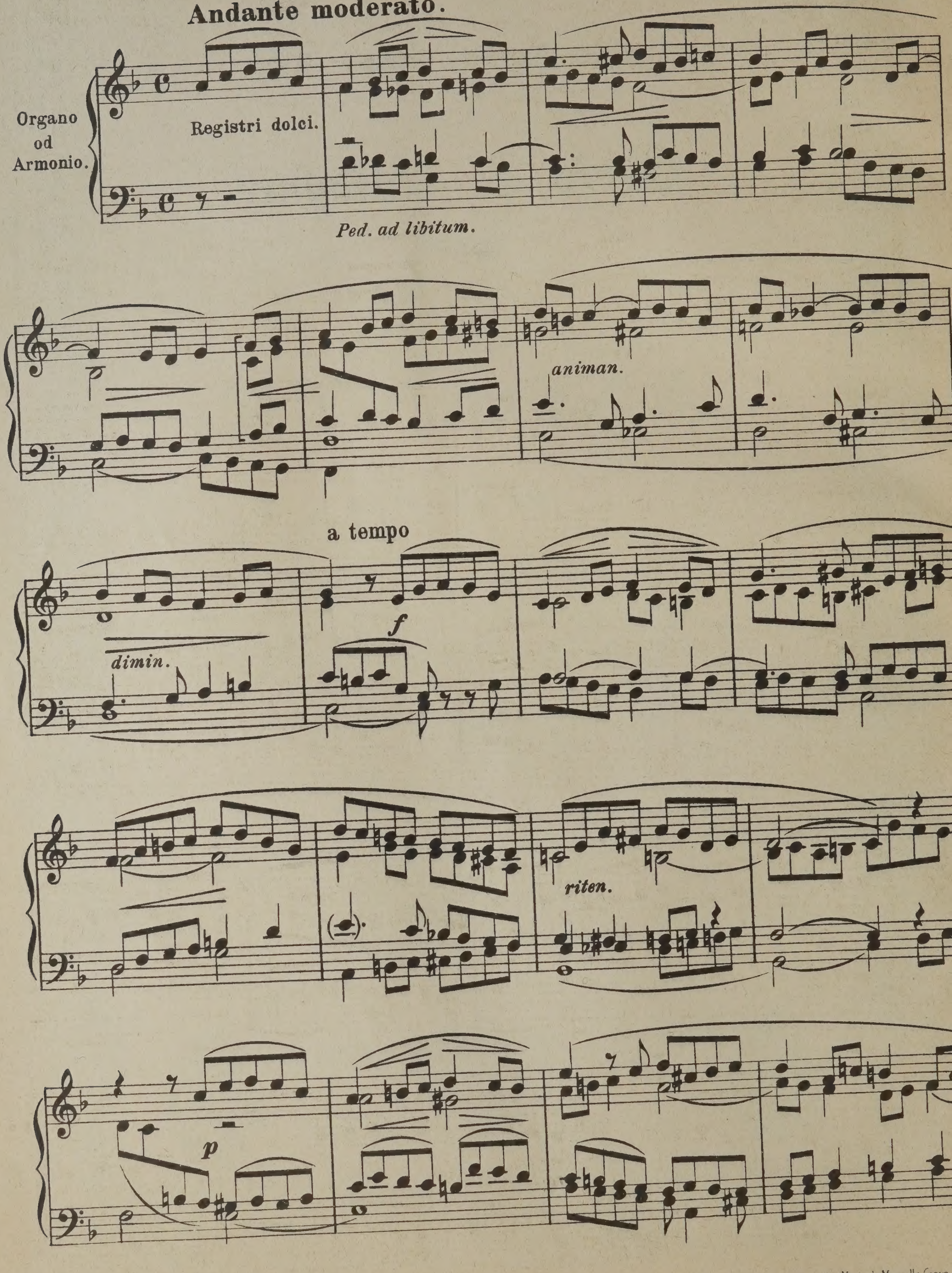
Al Rev. Padre Pietro Albera D.O.

Andante

per Organo espressivo od Armonio.

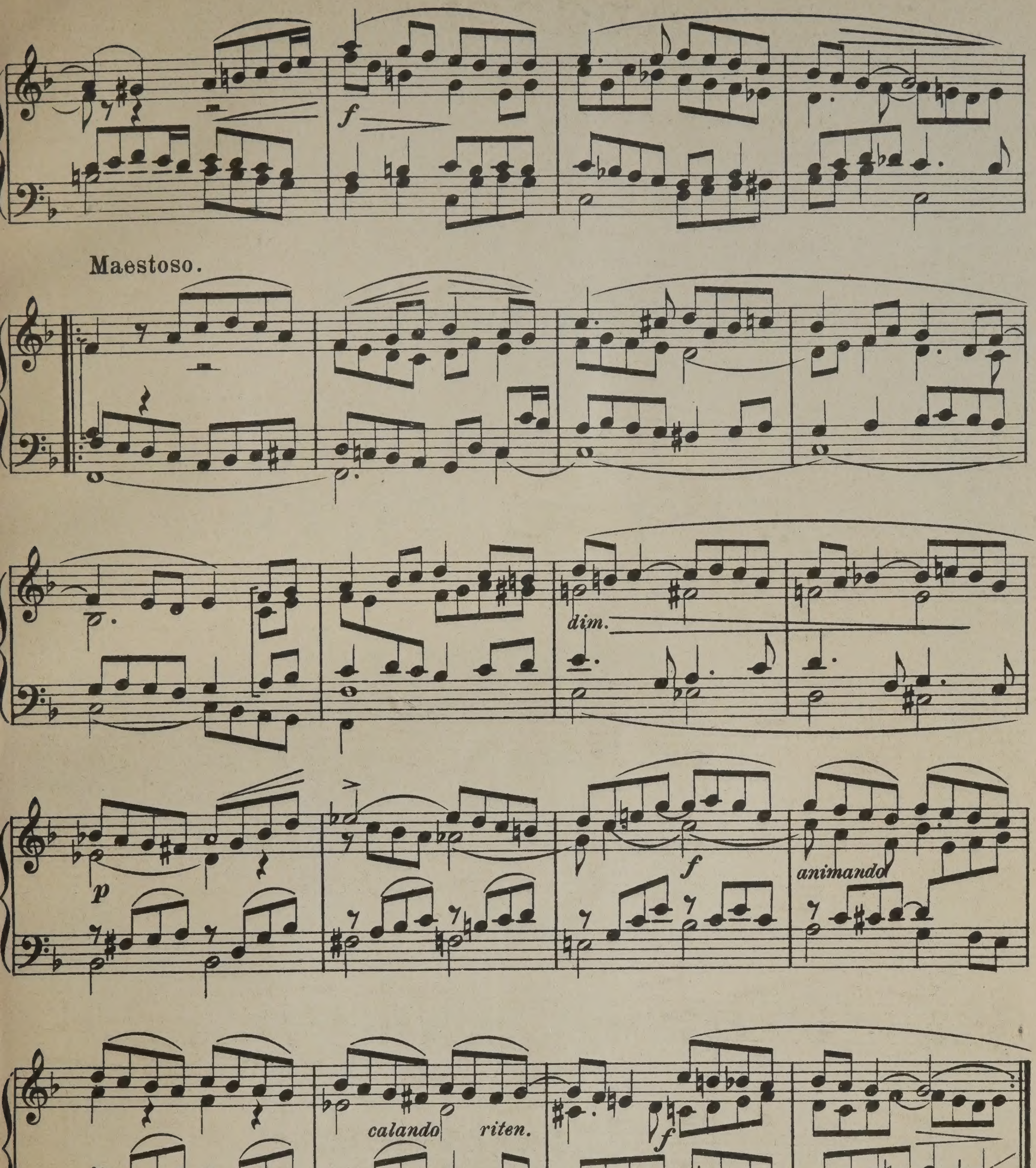
Carlo S. Calegari, op.250

Andante moderato.


Organo
od
Armonio.
Registri dolci.
Ped. ad libitum.
animan.
a tempo
dimin.
f
riten.
p

Proprietà dell'Editore Marcello Capra. Torino. M. 1029 C.

Incisione e Stampa del Pontificio Stabilimento Grafico Musicale Marcello Capra -


f
Maestoso.
dim.
p
f
animando
calando
riten.
f
p meno mosso
rallent. e dim.
pp

A mio Padre

Edizione Marcello Capra = N.1024.

Michele Mondo.

Op.1.

FUGHETTA

a quattro parti

per organo.

Proprietà dell' Editore per tutti i paesi. – Eingetragen in das Vereins Archiv

Prezzo netto L. 1, 00 — Mk. 0,80.

PEI TIPI DI MARCELLO CAPRA
EDITORE PONTIFICIO DI MUSICA SACRA
TORINO
BRUXELLES - LEIPZIG - LONDON - NEW YORK
Breitkopf & Härtel.

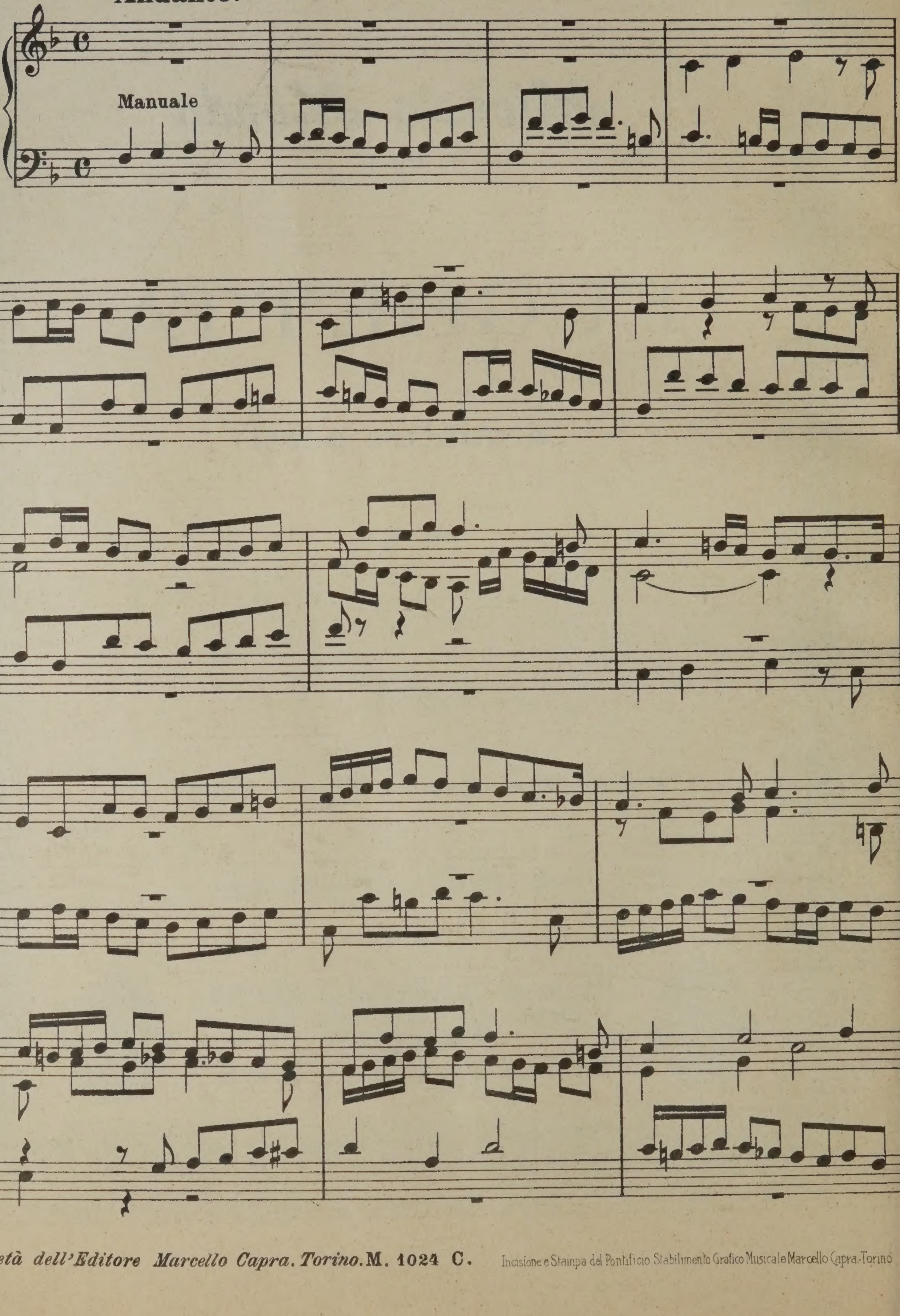
A mio Padre.

Fughetta

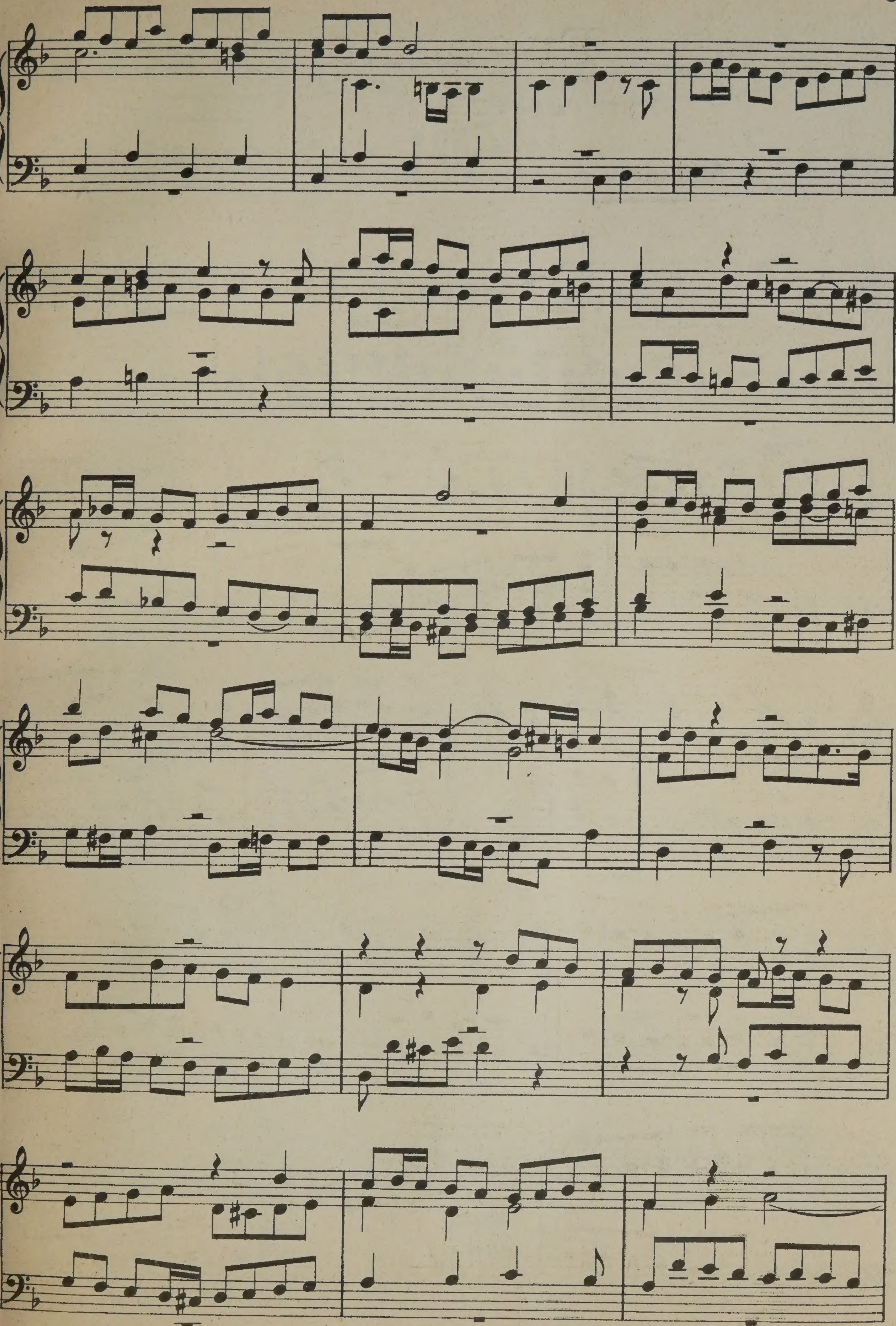
a 4 parti, per organo.

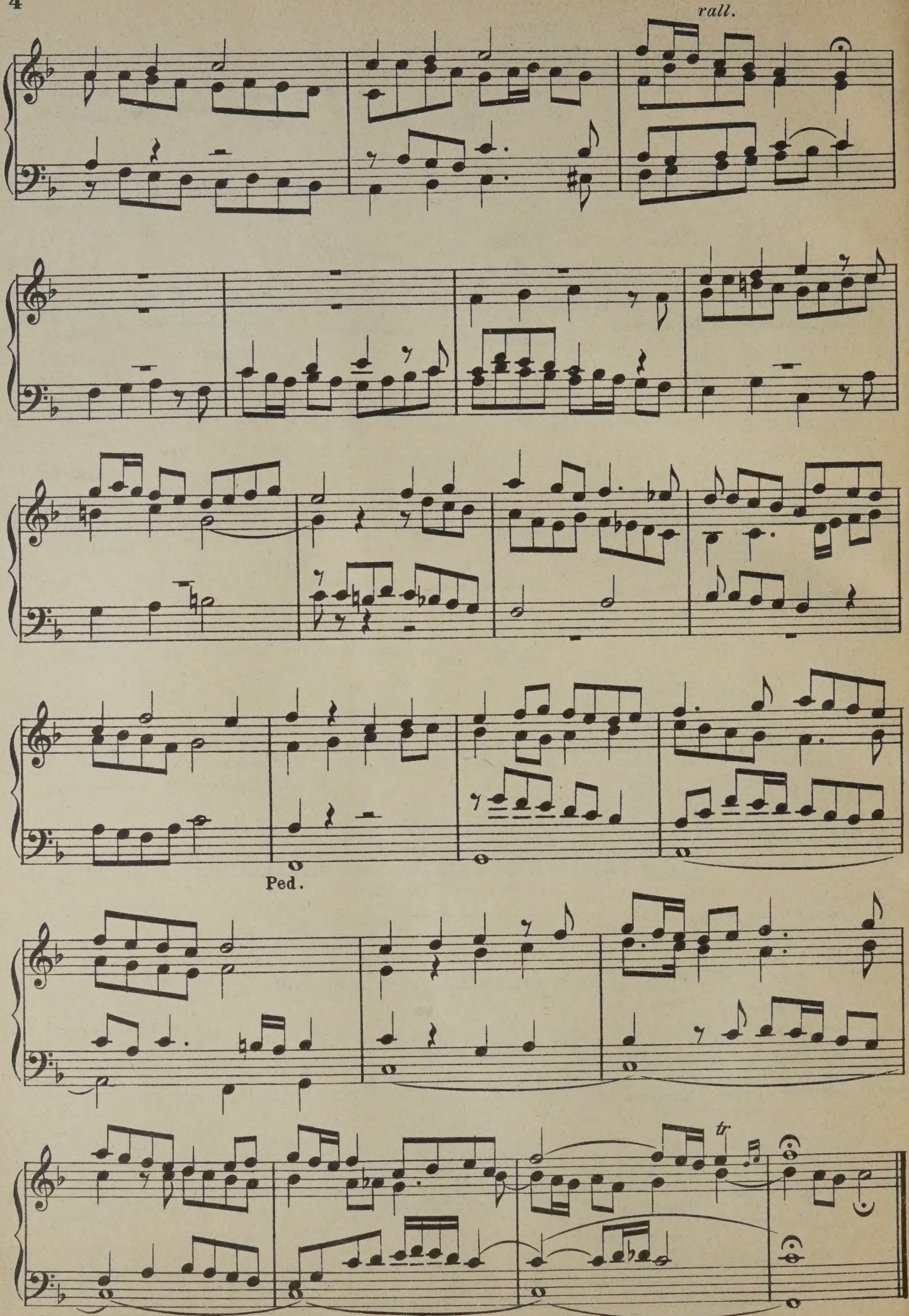
Michele Mondo. Op. 1.

Andante.



Proprietà dell'Editore Marcello Capra. Torino. M. 1024 C.
Incisione e Stampa del Pontificio Stabilimento Grafico Musicale Marcello Capra - Torino




rall.
Ped.
tr

Edizione Marcello Capra = N.1020.

Joseph Simon.

Op. 3.

Fantasia

sull'"Ite missa est„ solenne

per Organo.

* * *

Proprietà dell'Editore per tutti i paesi. — Eingetragen in das Vereins Archiv

Prezzo netto L. 1, 50 — Mk. 1, 20.

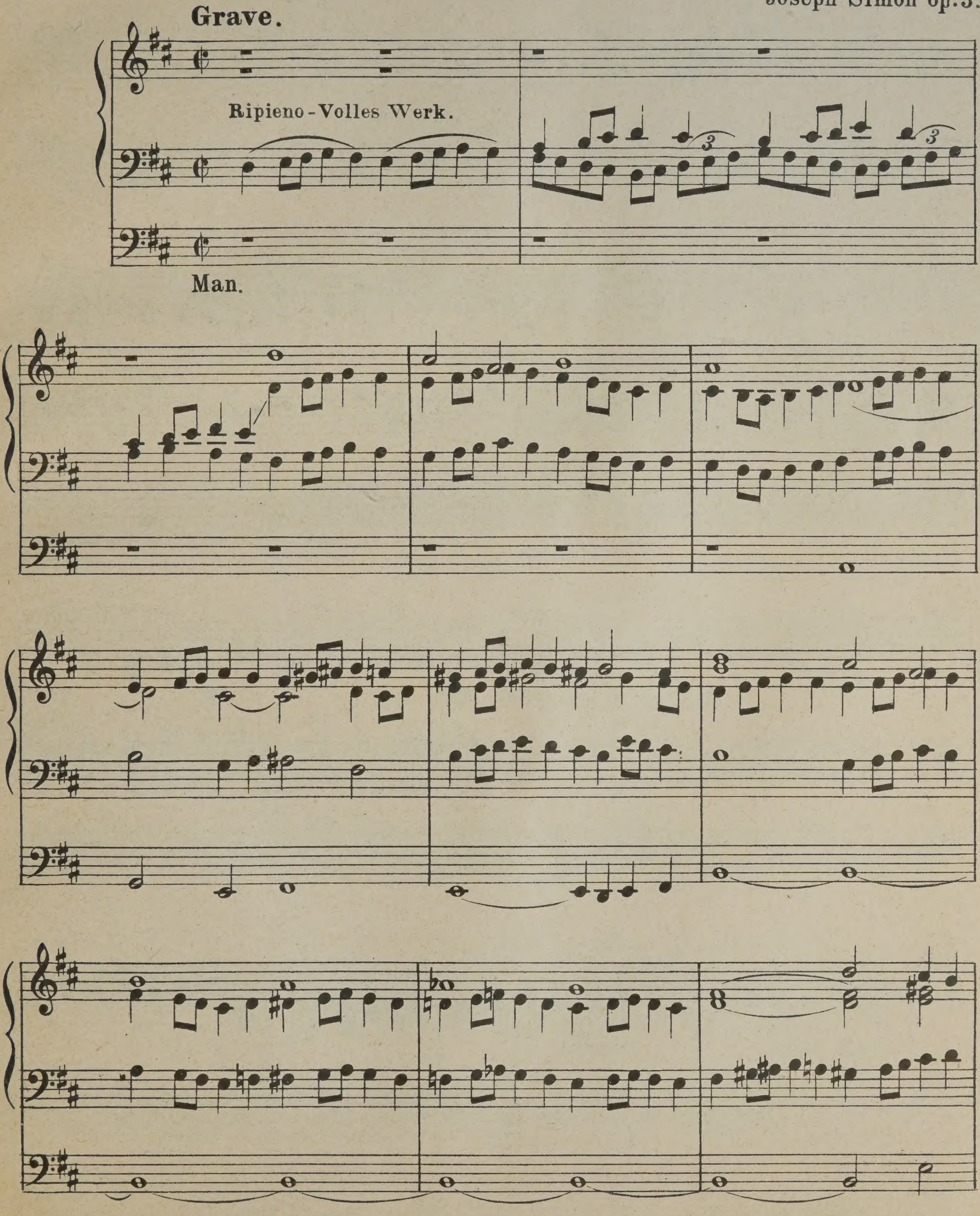
Pei tipi di MARCELLO CAPRA
EDITORE PONTIFICIO DI MUSICA SACRA
TORINO
BRUXELLES - LEIPZIG - LONDON - NEW-YORK
Breitkopf & Härtel.

Fantasia

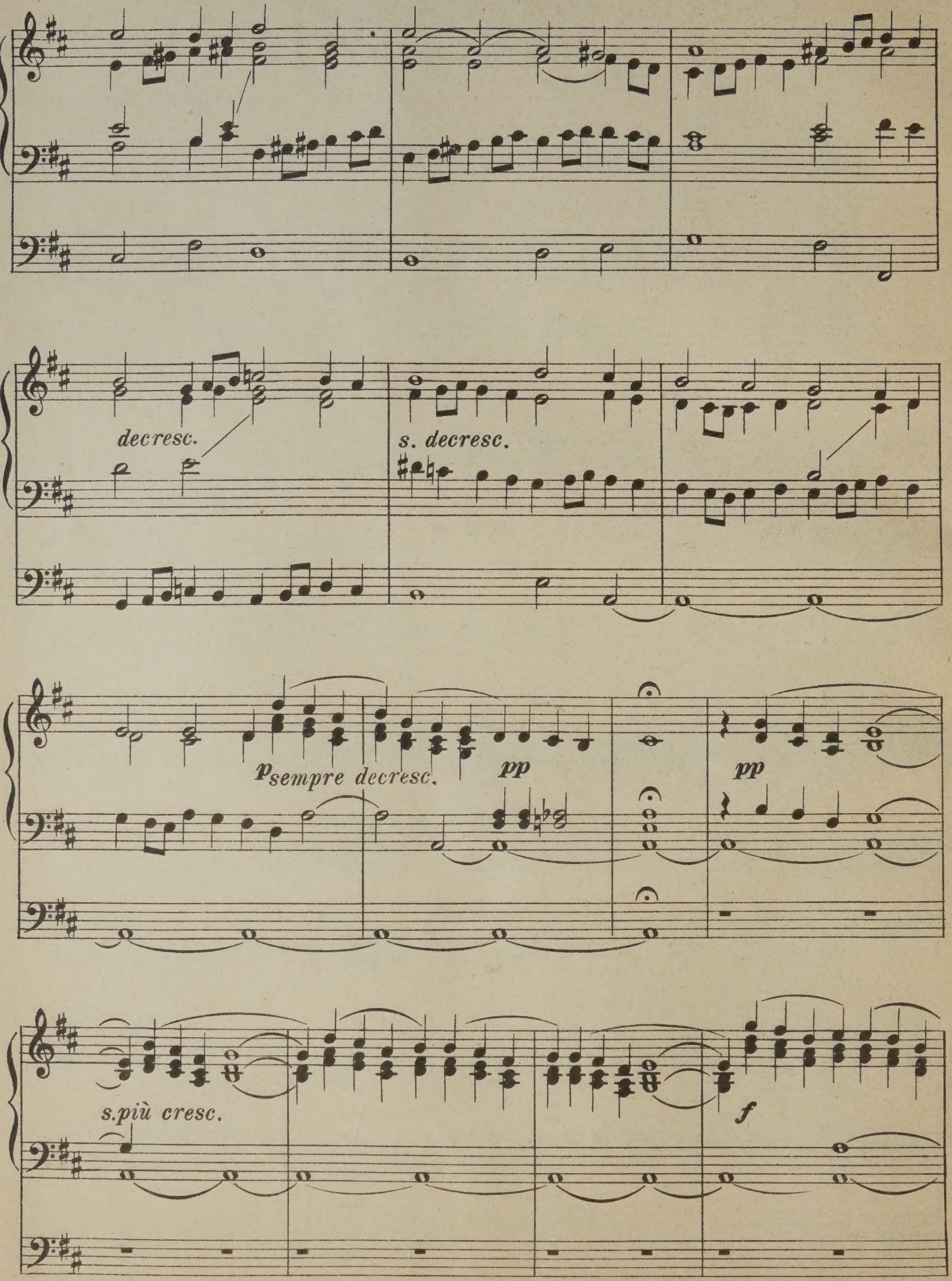
sull'"Ite missa est„ solenne

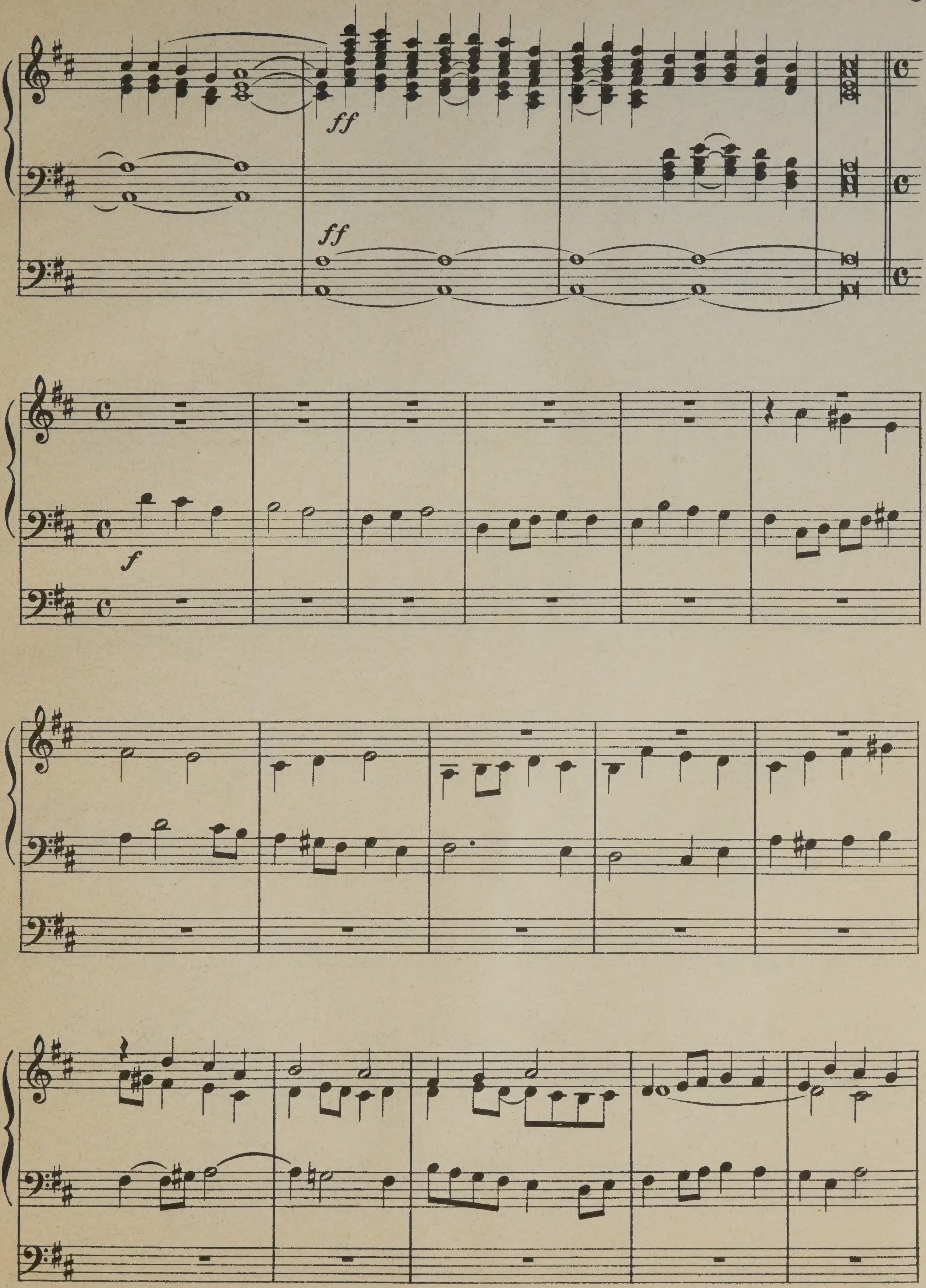
PER ORGANO.

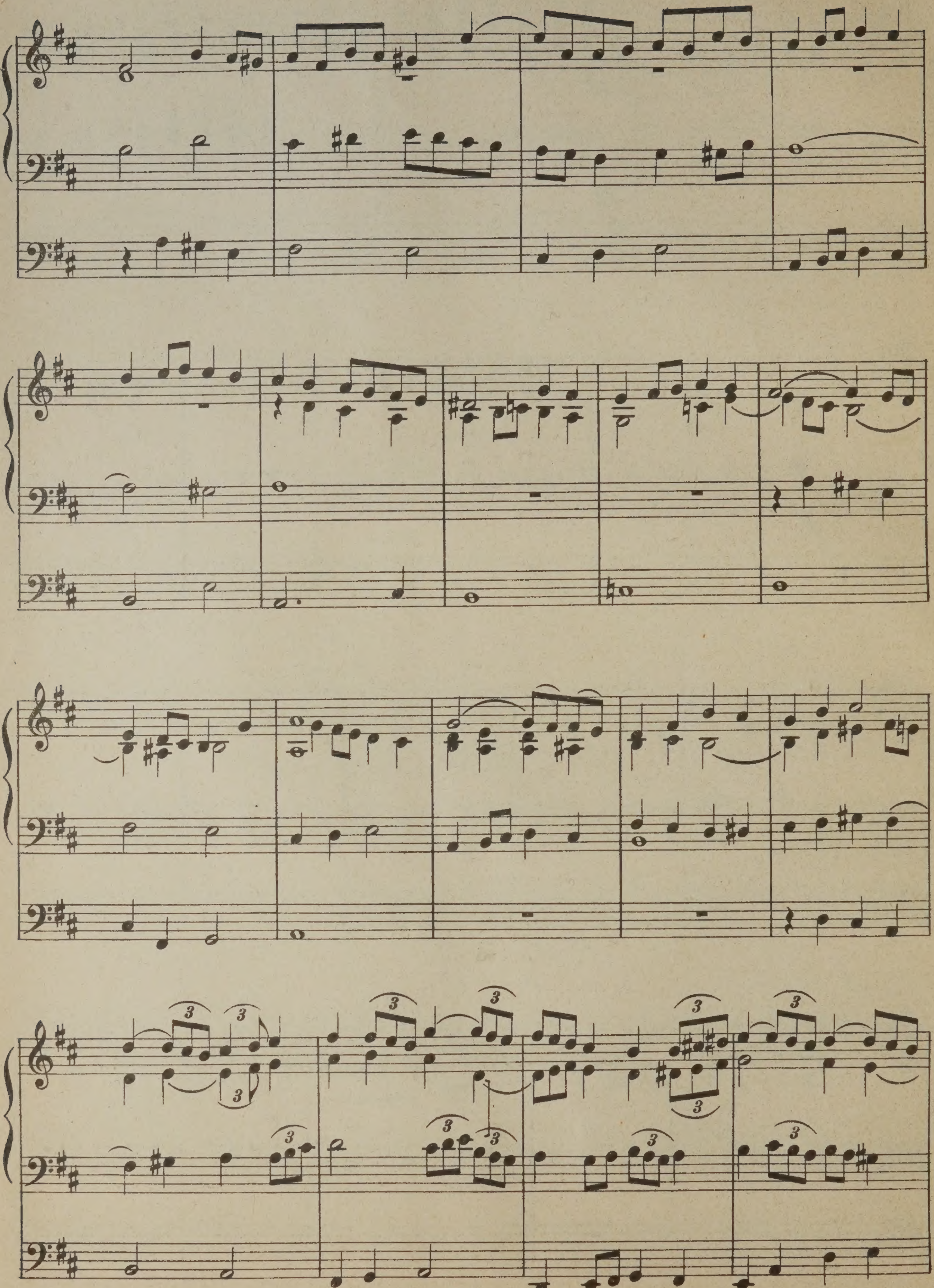
Joseph Simon op. 3.

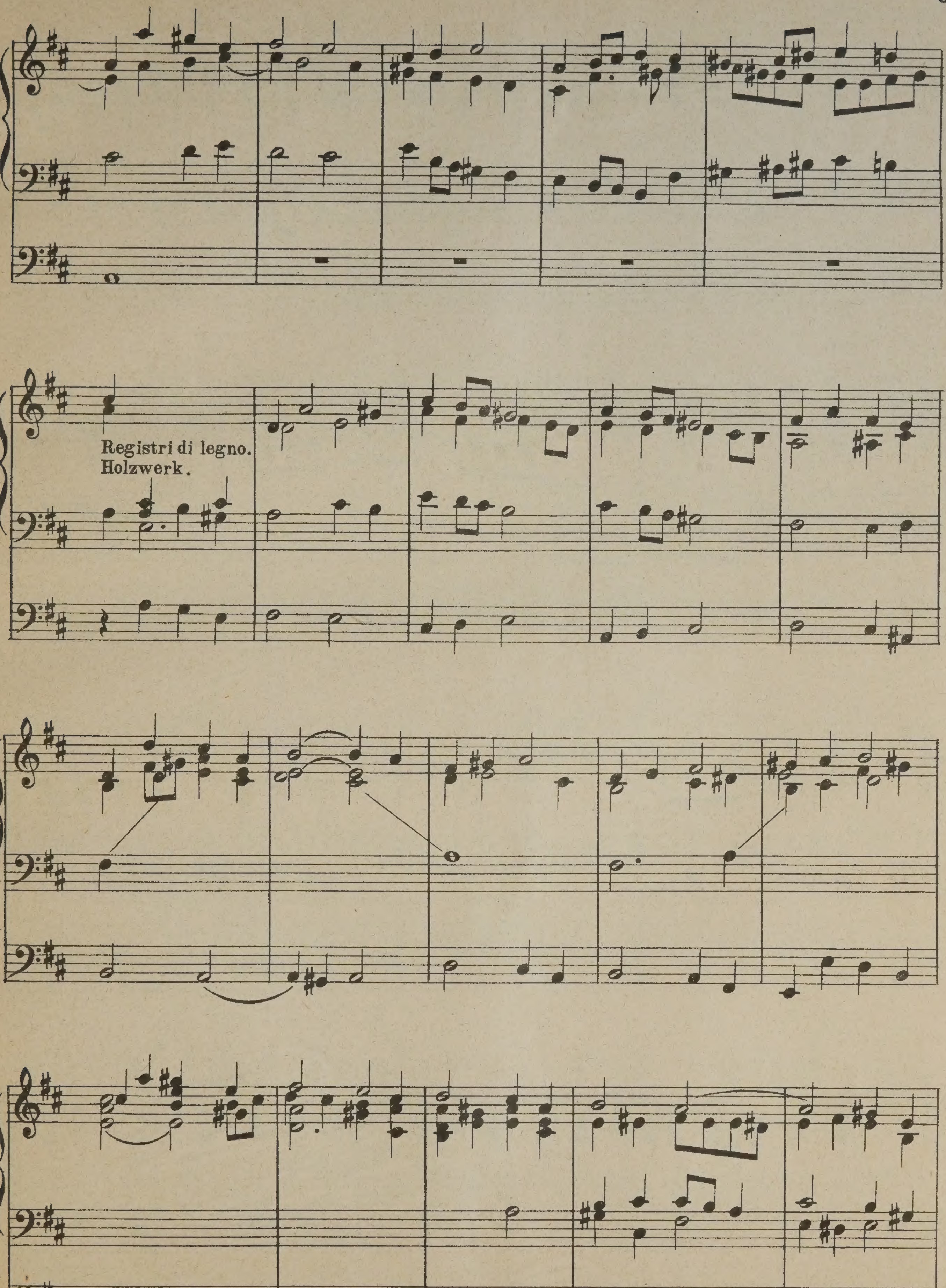

Grave.
Ripieno-Volles Werk.
Man.
3
3

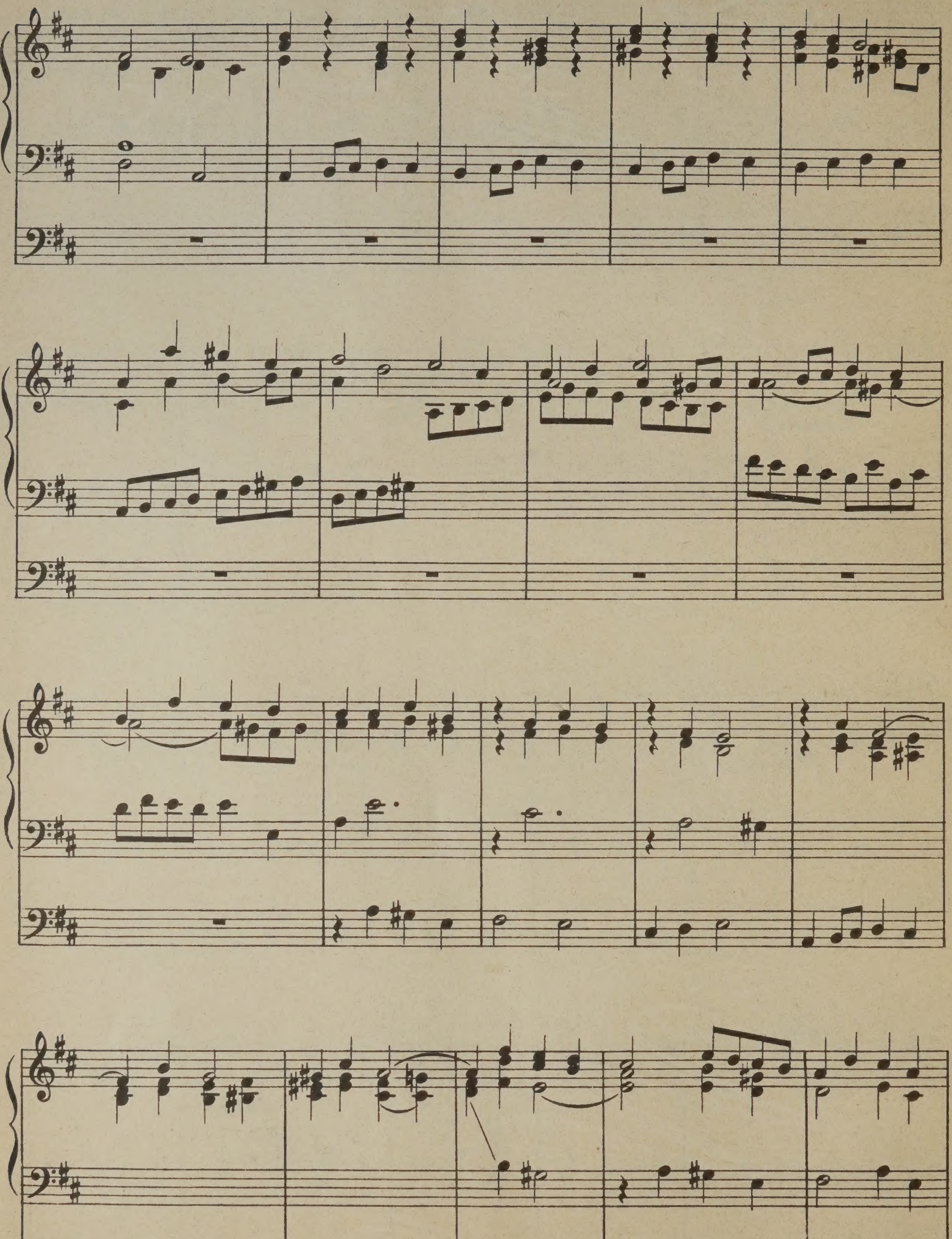
Proprietà dell' Editore Marcello Capra. Torino. M. 1020 C. Incisione e Stampa del Pontificio Stabilimento Grafico Musicale Marcello Capra-Torino


decresc.
s. decresc.
p sempre decresc.
pp
pp
s.più cresc.
f

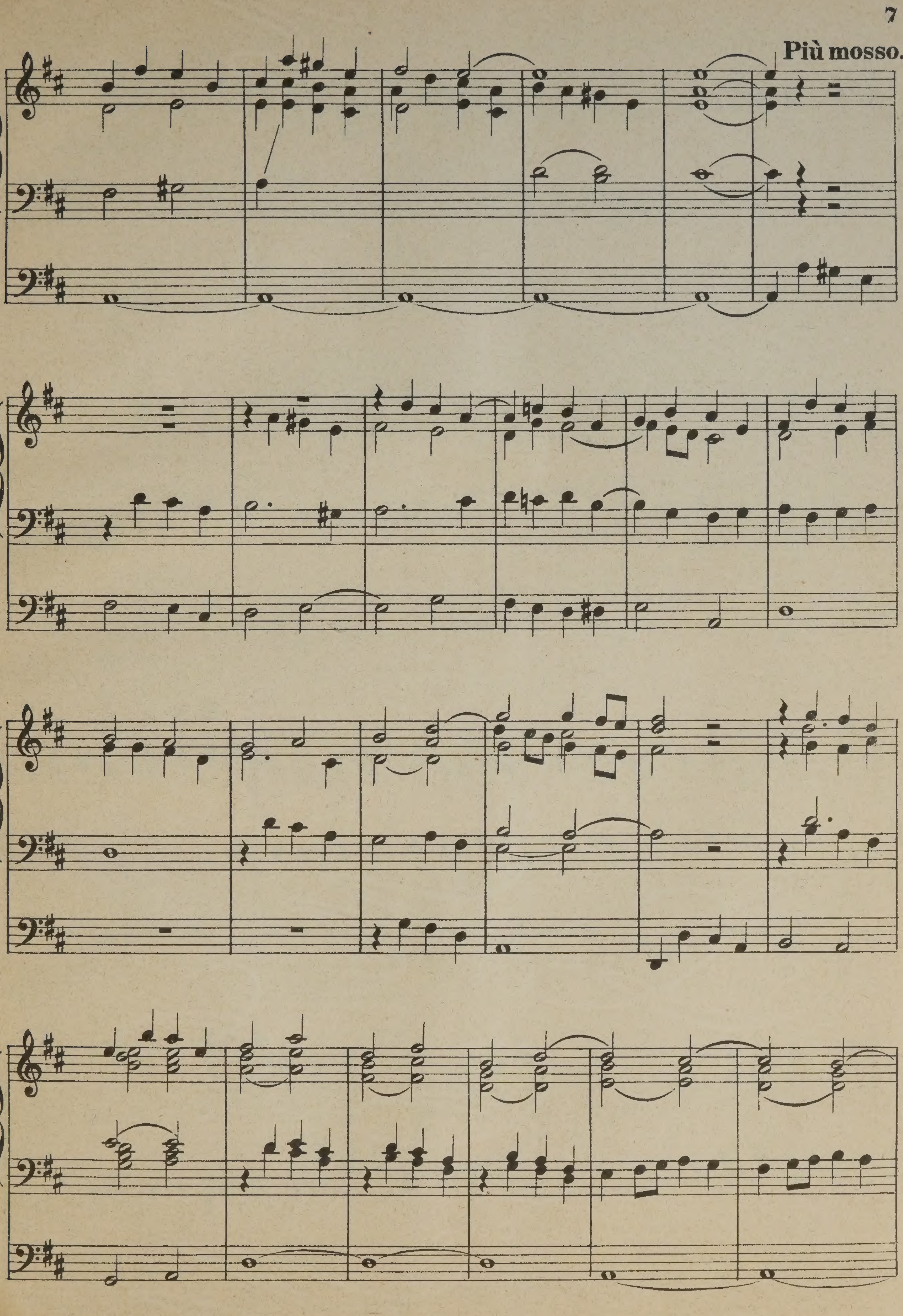

ff
ff
f

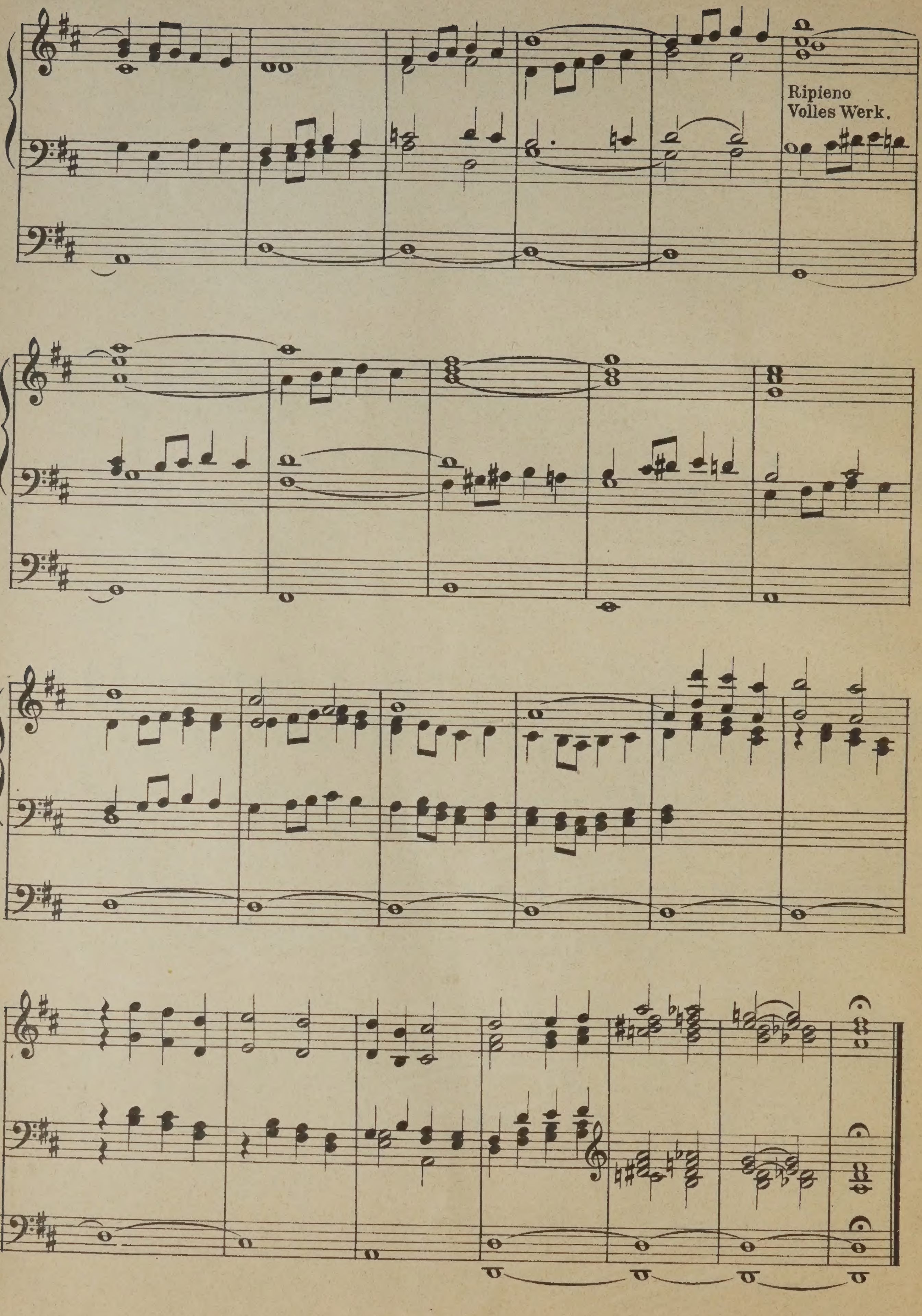



Registri di legno.
Holzwerk.



Più mosso.

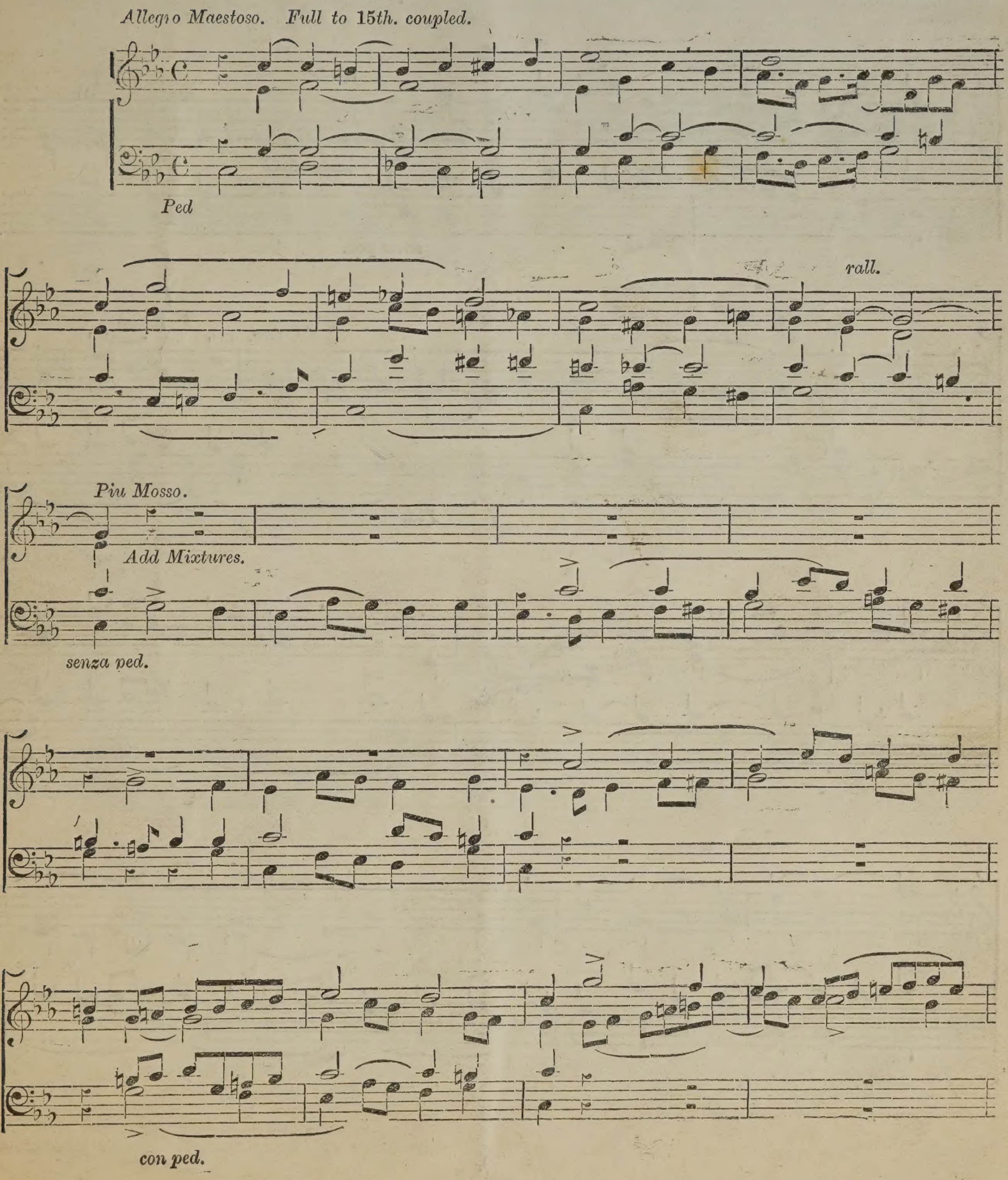


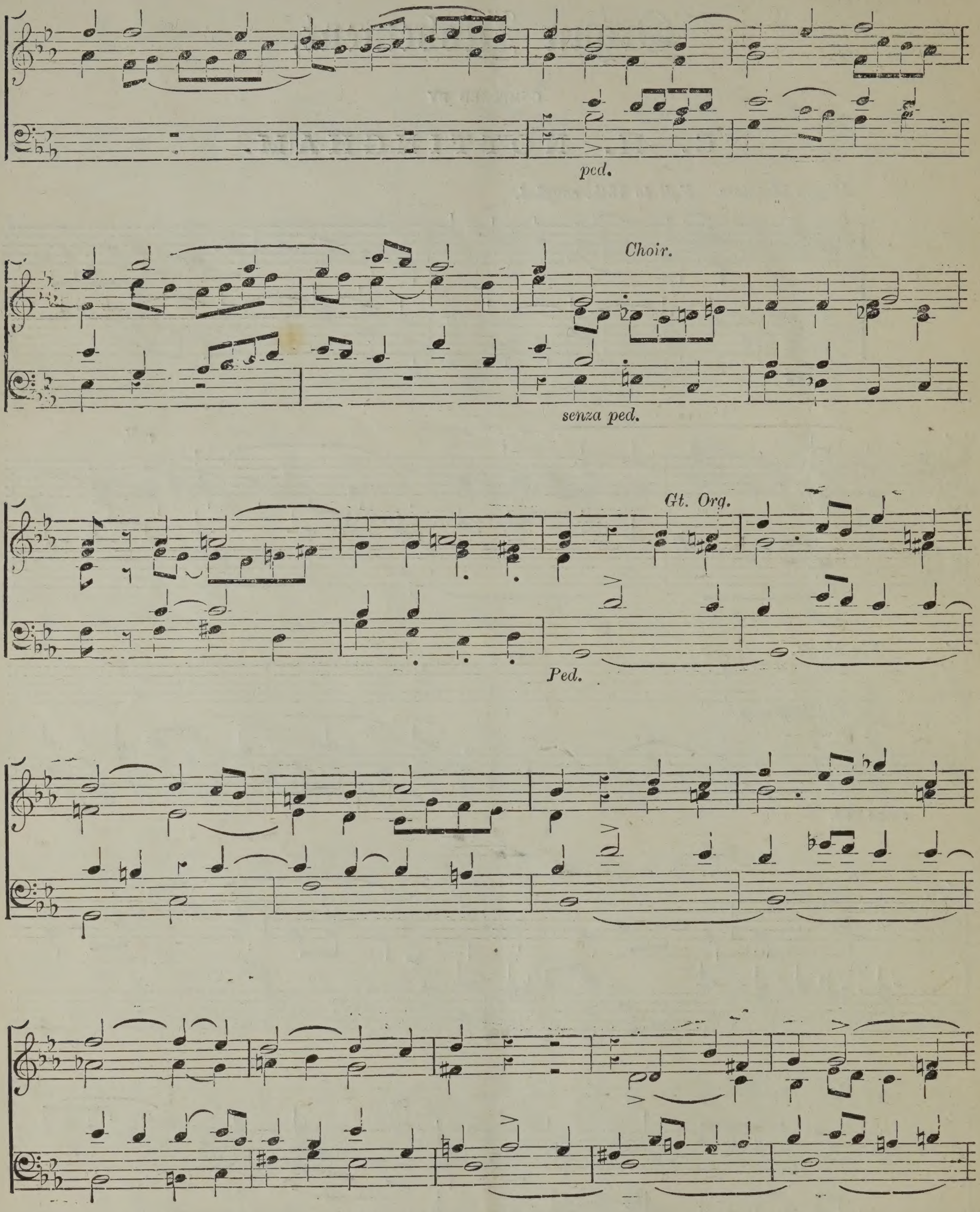

Ripieno
Volles Werk.

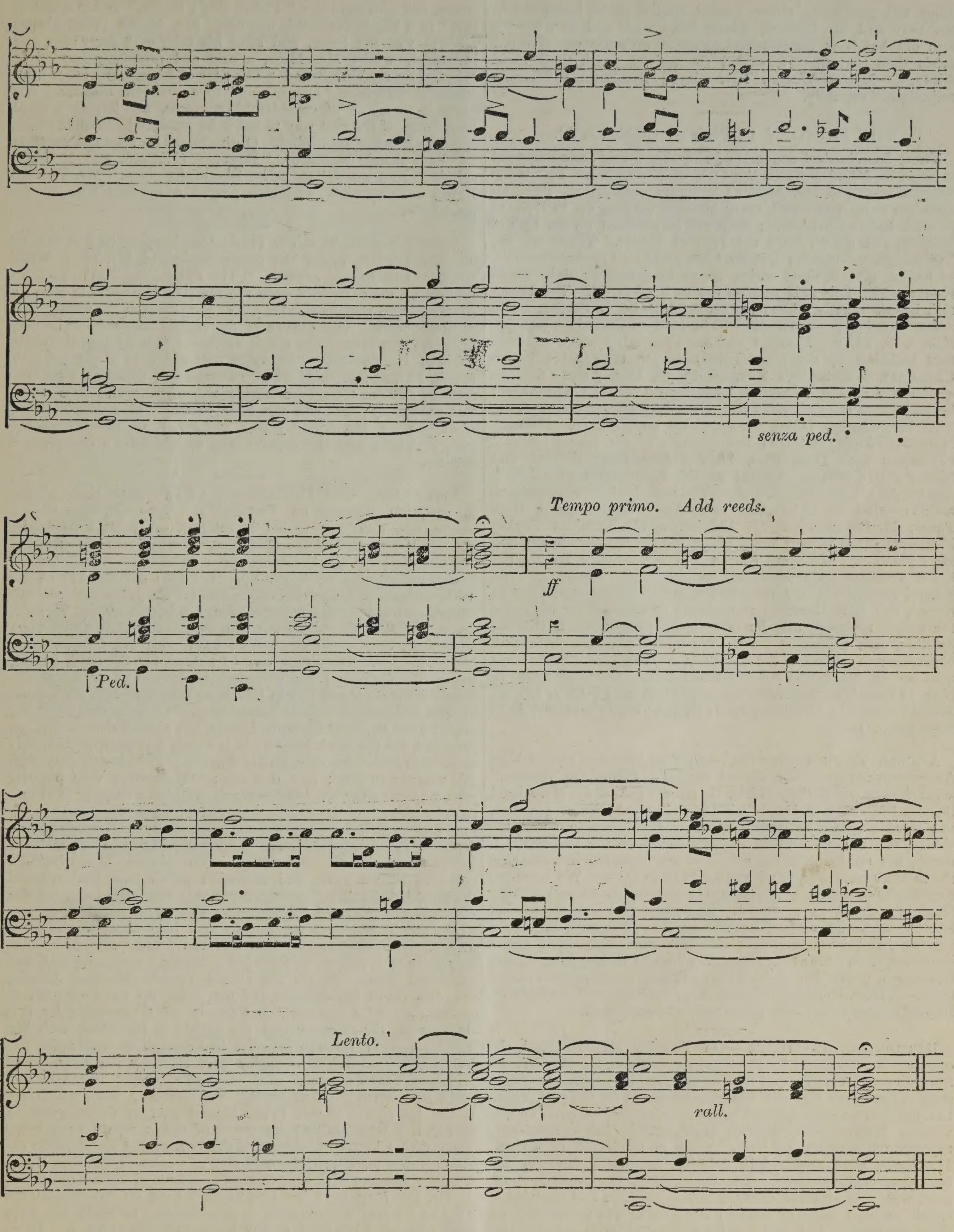
Organ Movement,

COMPOSED BY

C. H. NOTTINGHAM.


Allegro Maestoso. Full to 15th. coupled.
Ped
rall.
Piu Mosso.
Add Mixtures.
senza ped.
con ped.


ped.
Choir.
senza ped.
Gt. Org.
Ped.


senza ped.
Tempo primo. Add reeds.
ff
Ped.
Lento.
rall.

ladies and gentlemen above named, special praise being due to Mr. Tear and Mr. Farmer, whilst Mr. Carter and Mr. Starey, both old hands at concert-work, require no more praise at our hands than that they acquitted themselves "with their usual ability." Master Warren Tear played Beethoven's "Sonata pathetique" capitally.

THE MONDAY POPULAR CONCERTS.

These fine classical concerts of chamber music are announced to begin on Monday week, the 11th of November. This is the fifteenth season of Mr. Arthur Chappell's enterprise. The concerts are to be continued every Monday evening up to Dec. 16 (a week before Christmas); they will be resumed on the 13th of January, and go on until the 17th of March. These are the "subscription" nights; but Mr. Chappell in all probability will, as before, give a short series, so as to bring the date up to Easter, which falls next year on the 13th of April. The Director's benefit usually takes place on the Monday in Passion-week. Seven morning performances will be held on Saturdays Jan. 25, Feb. 1, 8, 15, 22, March 1 and 8. Five other extra *matinées* (*not* included in the subscription) are to take place before Christmas, on Saturdays Nov. 16, 23, 30, Dec. 7 and 14. The *artistes* are all old favourites. Madame Arabella Goddard will be *pianiste* at the first and some succeeding concerts, alternating with Mr. Charles Hallé, who appears on Nov. 18. Madame Norman-Néruda will lead the quartets of six concerts before Christmas with Herr Ries, Herr Straus, Herr Zerbini, and Signor Piatti, who is engaged as the violoncellist *on all occasions.* After Christmas will appear in turn the following eminent artists:—Madame Schumann, Miss Agnes Zimmermann, Herr Pauer, M. Dannreuther, M. Delaborde, Mr. Franklin Taylor, M. Sainton (too seldom heard in public as *premier violon*), and Herr Joachim. Mr. Sims Reeves and Mr. Santley are on the list of vocalists. Our laudatory notices in past seasons and our general expressions of satisfaction with the arrangements are on record, and it is therefore superfluous to express our wish that the season 1872—73 may be even more prosperous, if that be possible, than preceding ones. We would advise an extension of territory in respect of the *repertoire,* although the ancient ways need not be and ought not to be forsaken. The programme of Nov. 11 includes Beethoven's pianoforte trio in G (Op. 1, No. 2), his solo sonata in C minor (Op. 111), and Haydn's quartet in C (Op. 3, No. 3).

Angell Town Institute.—On Tuesday evening last Miss Annie Stocken gave her second annual "Pianoforte Recital," when she was assisted by Mdlle. Romanelli (vocalist), Mr. Alfred Burnett (violin), &c. Haydn's Trio in G opened the programme, and gave ample opportunity to each performer to show his ability, and the satisfactory manner in which the trio was rendered, left no doubt in the minds of any attentive listeners that the *workers* were worthy of and up to their *work.* We have no occasion to regret the very favourable opinion we formed of Miss Stocken's ability as a pianist. She plays like a musician, and like one who studies and takes an interest in the work she would interpret, and the rendering of several pieces, of the most varied character, from "Musical Fireworks" up to Glück, Haydn, and Beethoven, prove her to be an artistic and accomplished executante. Mdlle. Romanelli's songs were well received, and Mr. A. Burnett accompanied with great taste and judgment.

Bermondsey Institute.—On Tuesday, October 22nd, the opening entertainment for the season was given by Mr. W. H. Starey's concert party, and if we may judge by the over-crowded state of the room, and the applause bestowed on the performers, the programme gave general satisfaction. There was no lack of variety, Mendelssohn, Bishop, Hatton, &c., being admirably represented, whilst the "buffo" songs in the hands of Mr. W. H. Starey were rendered in a highly creditable manner, and both deservedly encored. The favourite of the evening, however, was Miss Minnie Curtis, of whom we have had occasion to speak in high terms of praise; her singing was remarkable for clear enunciation and purity of tone, together with a captivating style, that renders her popular wherever she appears. Miss Rosina Htoughton rendered valuable assistance in the concerted music, and also gave the "Fisher Boy's Home," and "Robin is shy," in a highly creditable manner. Mr. Mason (Westminster Abbey) was the tenor, and sang his song with great taste and judgment, whilst Mr. Moss, a new and promising bass, sang "Speed on my bark," and "The Star of Love," the latter from Virginia Gabriel's "Dreamland," in a first-rate manner. His voice is pure and of considerable compass, and having a good knowledge of the best way to use it, he produced a marked effect, and was heartily applauded. Of the glees, &c., we can mention "O hush thee" (Sullivan), "Beware" (Hatton), and Mendelssohn's "In a wood," as being beautifully given. Mr. William Byron accompanied, and also played a brilliant solo on the pianoforte.

South Norwood.—The Musical Society gave its first concert on Monday last, under the conductorship of Mr. W. J. Westbrook. Cummings' cantata, "The Fairy Ring," as in part re-written by the composer, occupied the post of honour in the programme, and various shorter pieces were sung in the second part of the concert. The chorus of the society appeared to be very full, and performed the music entrusted to it with all the olden spirit of the society. The softer passages were at times a little rough, as was inevitable where so many new members were concerned; but the tone, especially in the soprano and bass parts, was extremely good, and the time capital. Miss Jessie Royd, Miss Comley, Mr. Albert James, and Mr. J. W. Batten sang the solo passages, and the concert was undoubtedly a conspicuous success.

Liverpool.—The Philharmonic Society gave their eighth Subscription Concert on Tuesday, the 22nd October, with a programme rich and varied in interest. A cantata by Gade, entitled "The Erl-King's Daughter," created no little curiosity, and the hall was filled in every part; indeed, the standing room in the gallery was all taken up. We give our opinion of the work with some little delicacy, as some of our Liverpool contemporaries do not share our impression, but in one respect we must agree, viz., that the bass solos are written too high and require alteration; they sounded strained even with Mr. Santley's fine baritone. Everything that could be done for the work he did, and most effectively; his voice being as fresh as ever, notwithstanding the wear and tear in travelling long distances from town to town and singing without intermission. We, of course, expected a treat from Madame Florence Lancia, but neither she nor Madlle. Enriquez did the work justice. It is a truly fine composition, very melodious in the choruses, and of remarkably fine instrumentation. We venture to think that this work will become very popular with amateur societies. Beethoven's symphony (No. 1) in C was the *chef d'ouvre* of the evening; played with a precision and crispness that must have delighted the refined ear of the conductor, anything more delicious than the horn playing at this concert we have never heard. Mons. Sainton played Mendelssohn's concerto with a grace and execution which must have rivetted the most indifferent; the programme was unusually long, but the concerto was played from beginning to end, the exquisite accompaniments by the band seeming to give inspiration to the great artiste. The overtures to "Don Giovanni" and "Euryanthe were unusually well played, and Sir Jules Benedict was delighted, and expressed himself so, for the attention paid. Madame Lancia, who is great in florid music, did not come up to expectation in Auber's air "Le Serment," but this is quite excusable, for it is difficult in the extreme, and the artiste is travelling with Mr. Santley's party through weather bad enough to undermine any lady's constitution. Mr. Santley gave Hatton's fine song, "The wreck of the Hesperus," and received a perfect ovation. Pinsuti's part song, "Good night," was the only work which fell to the lot of the chorus in the second part of the programme, and had it been omitted the lovers of music would have come away with a better impression of this part of the society. In the cantata they sang well, the only sign of weakness was that of not having rehearsed with the principals—a fault of course not theirs.

Mr. De Jong gave his first concert here on Wednesday the 23rd under very unfavourable circumstances. It could not have been properly advertised, as few knew anything about it. There were no programmes to be had until the night of the concert, and the result was a very heavy loss. Perhaps we shall be told

FIRST SET OF

Twelve Short Interludes

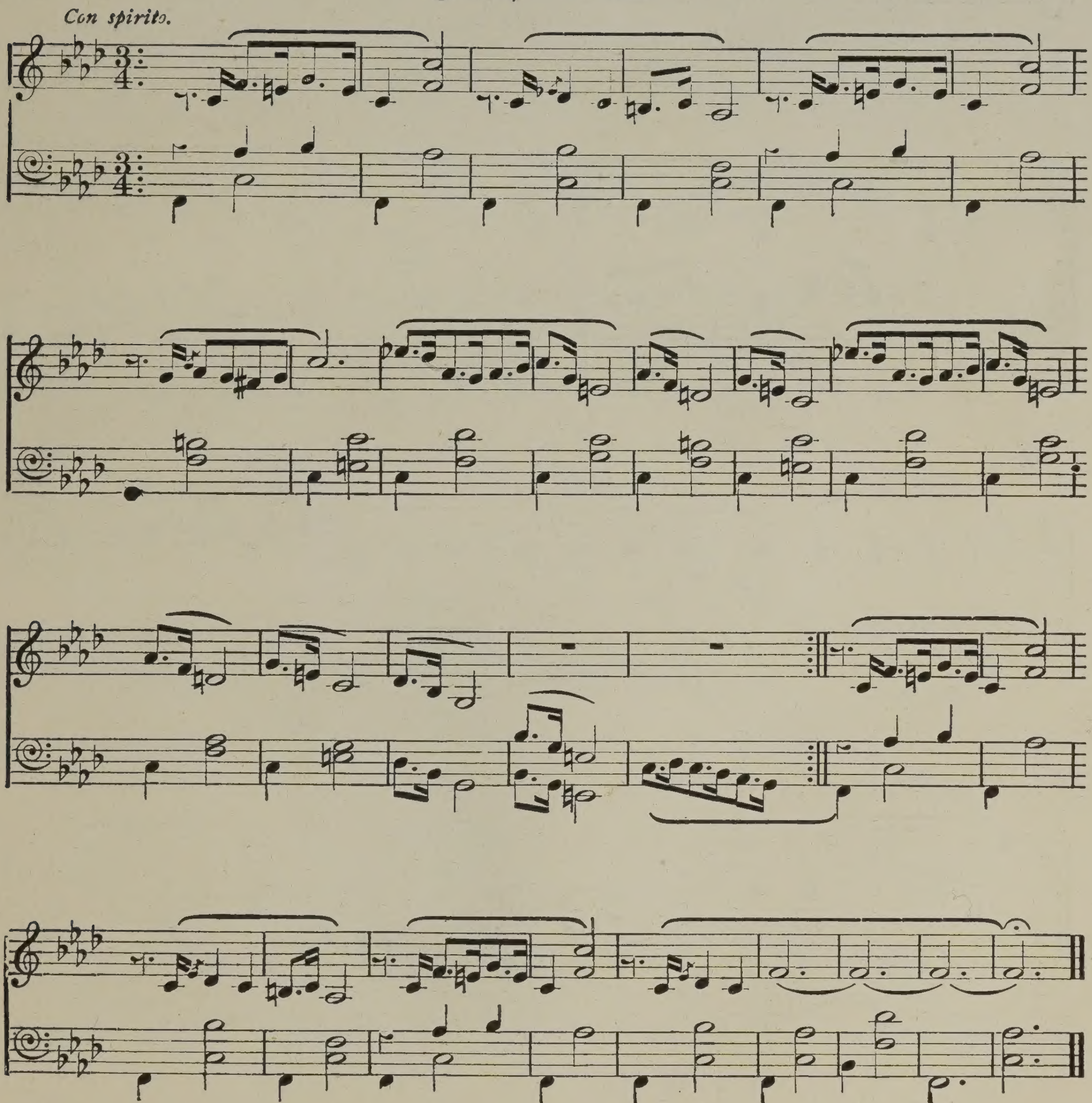
FOR

Organ, Harmonium, or American Organ,

BY

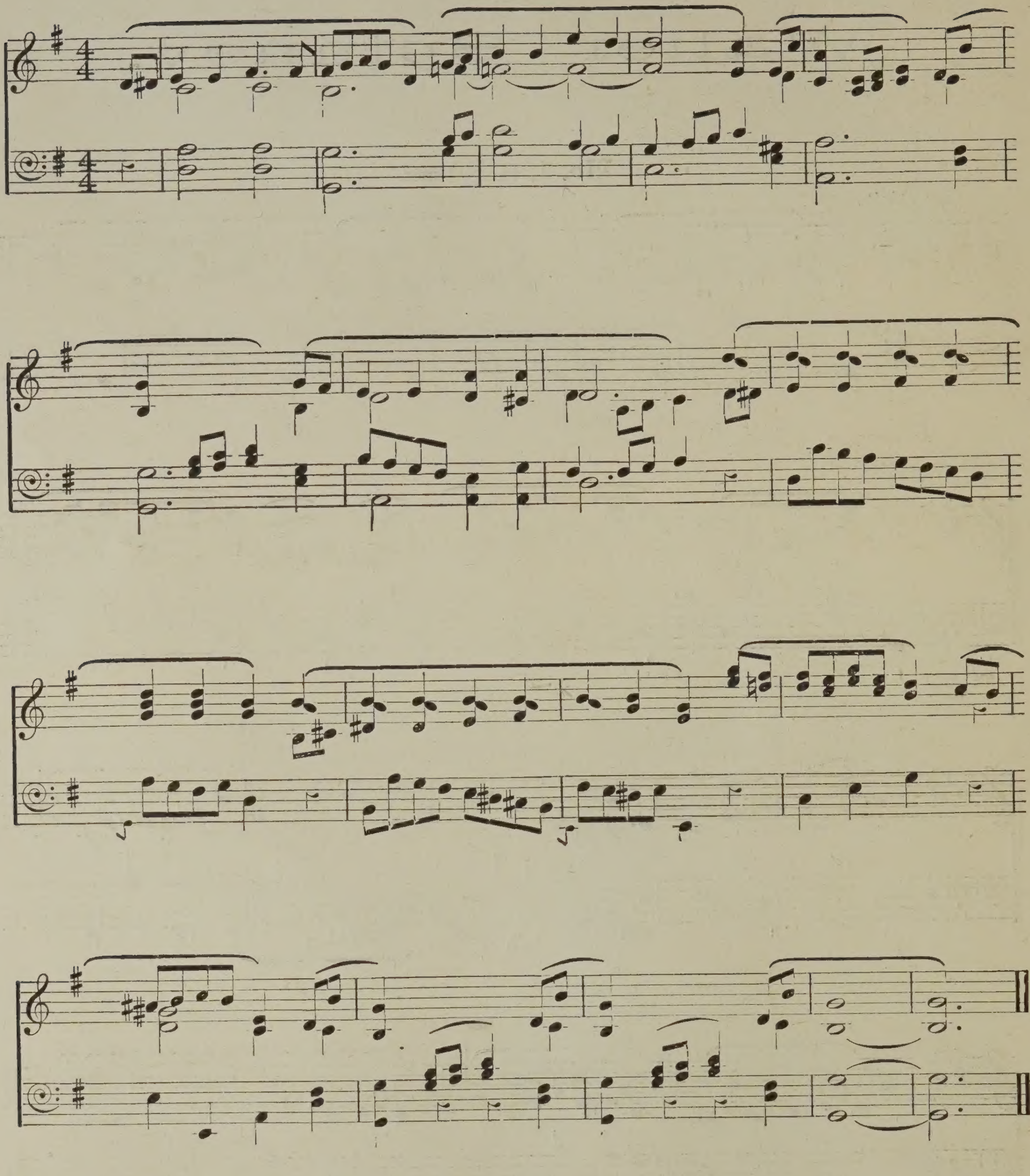
Walter Spinney.

No. 1, in F Minor.


Con spirito.

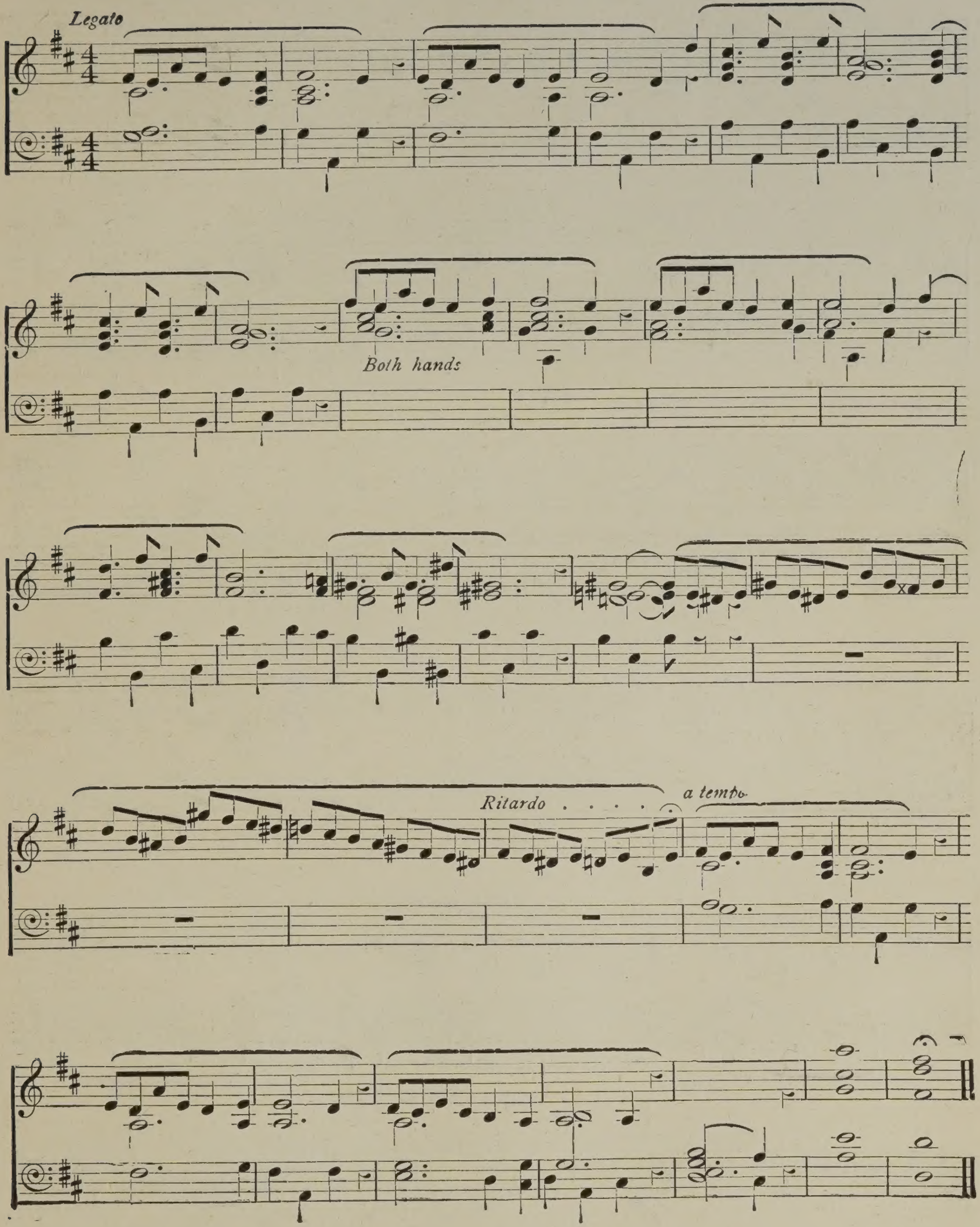
No. 2.

Andante in G Major.



No. 3.

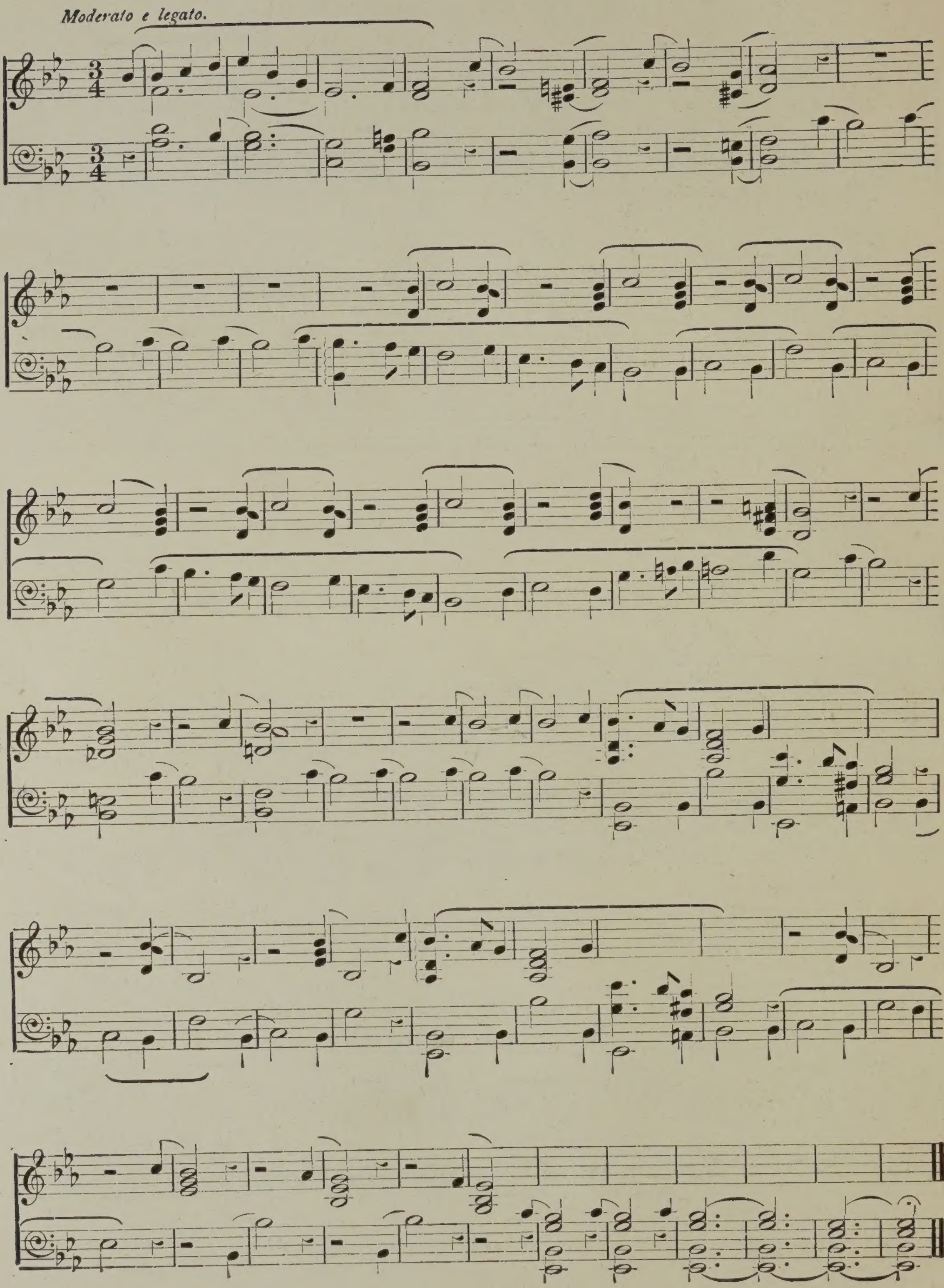
Andante in D Major.


Legato
Both hands
Ritardo . . . .
a tempo

№ 4

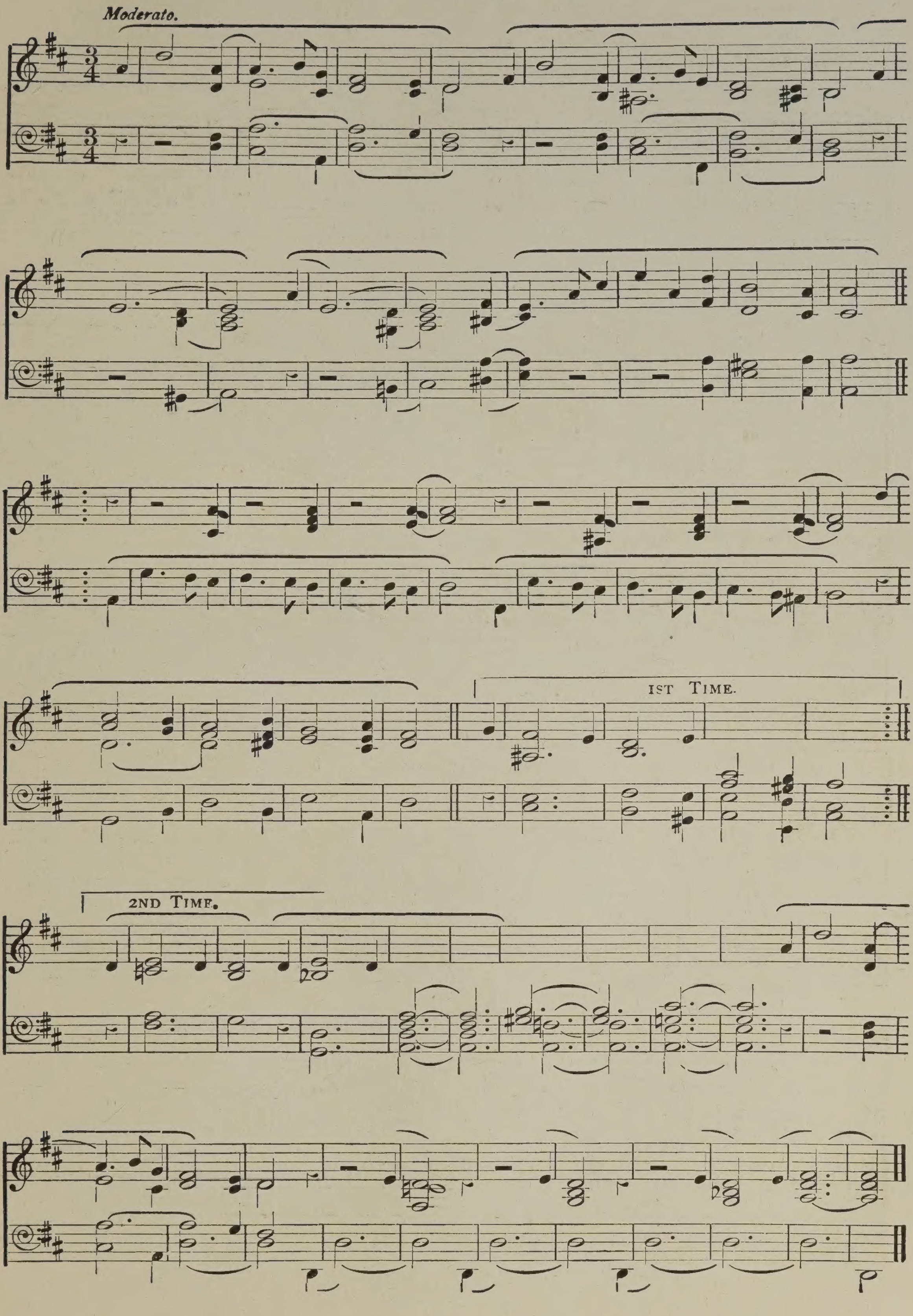
Berceuse in E♭ Major.

Moderato e legato.



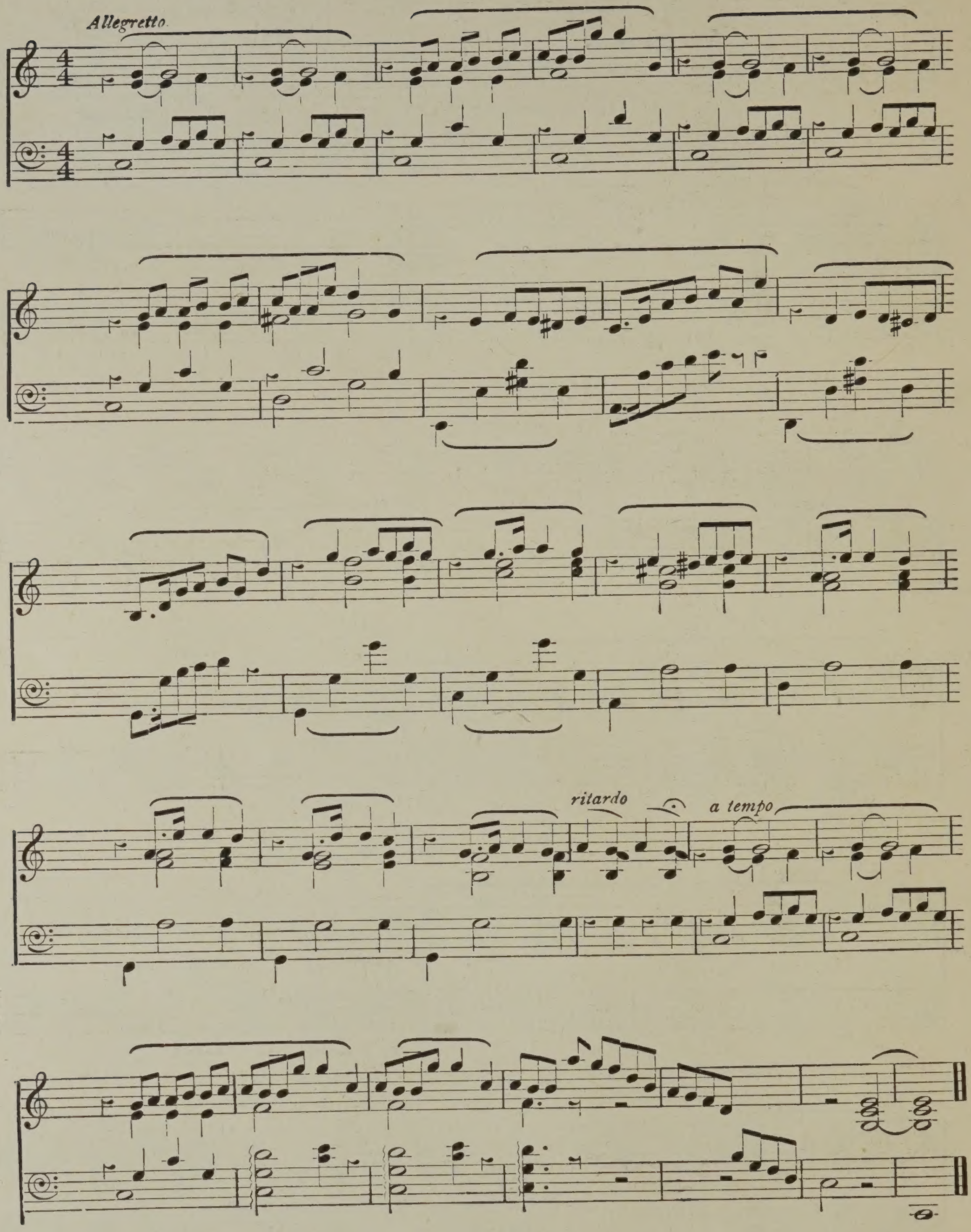
No. 5.

Sketch in D Major.

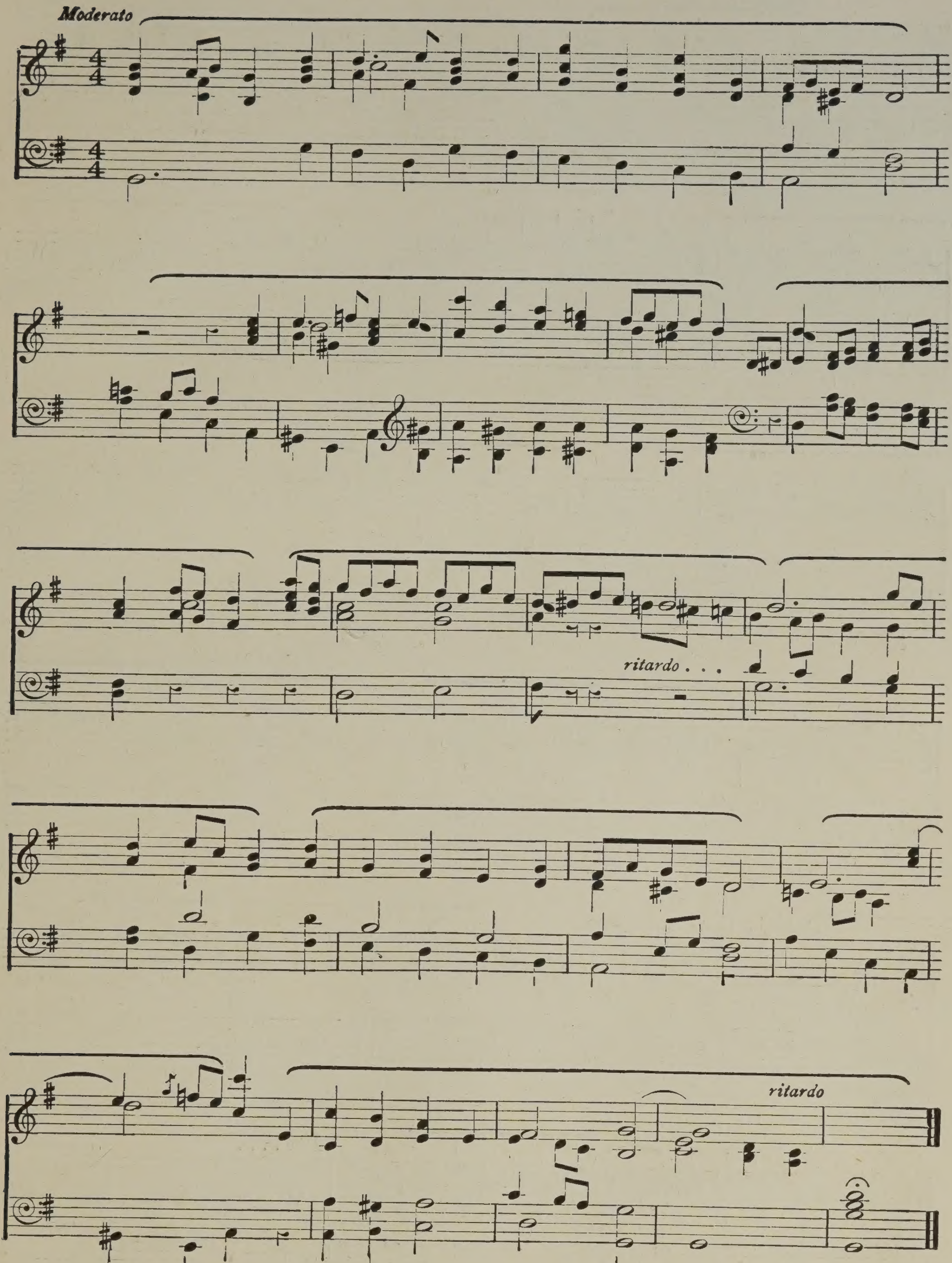

Moderato.
1ST TIME.
2ND TIME.

No. 6.

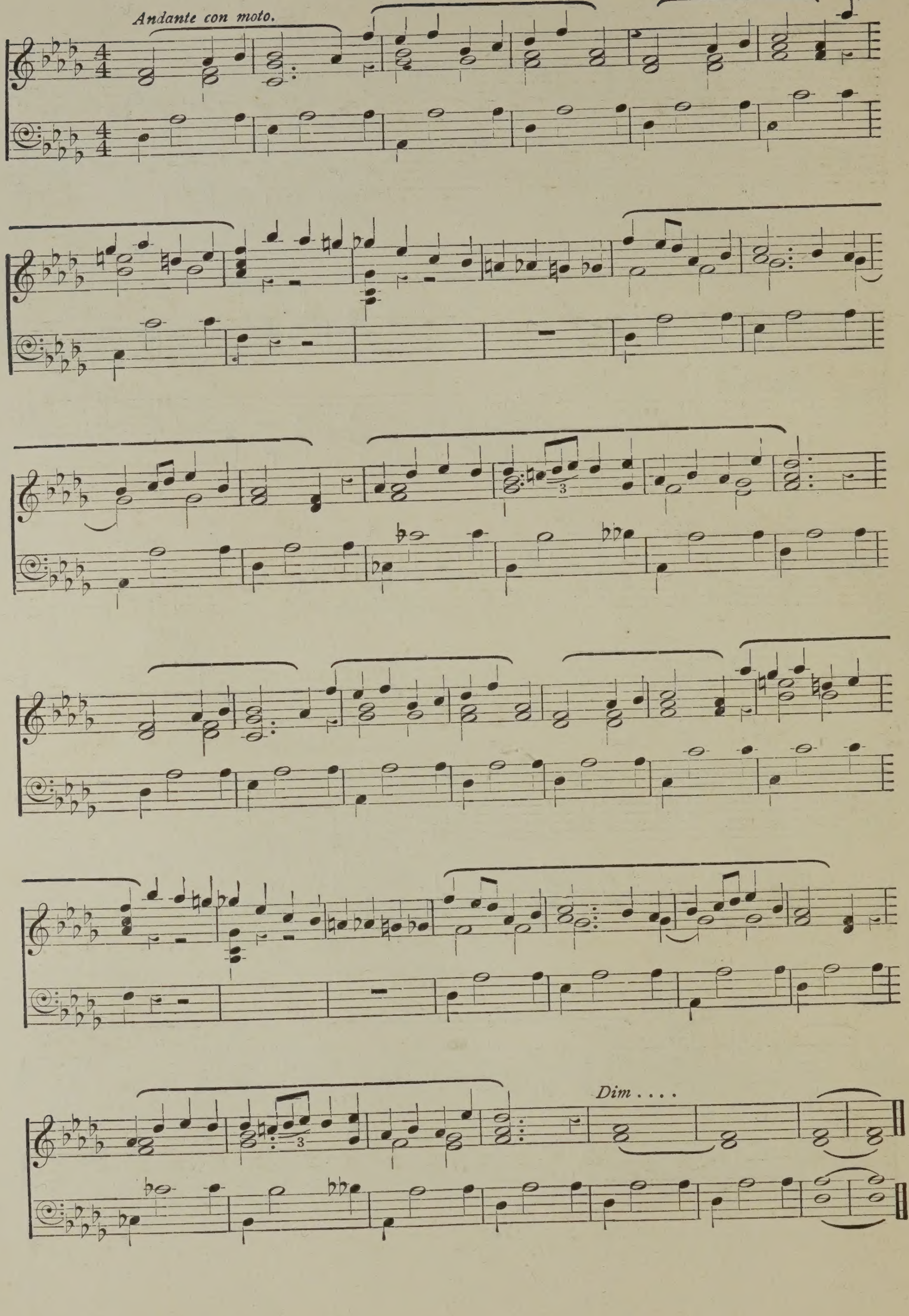
Impromptu in C.


Allegretto.
ritardo
a tempo

No. 7.


Moderato
ritardo . . .
ritardo

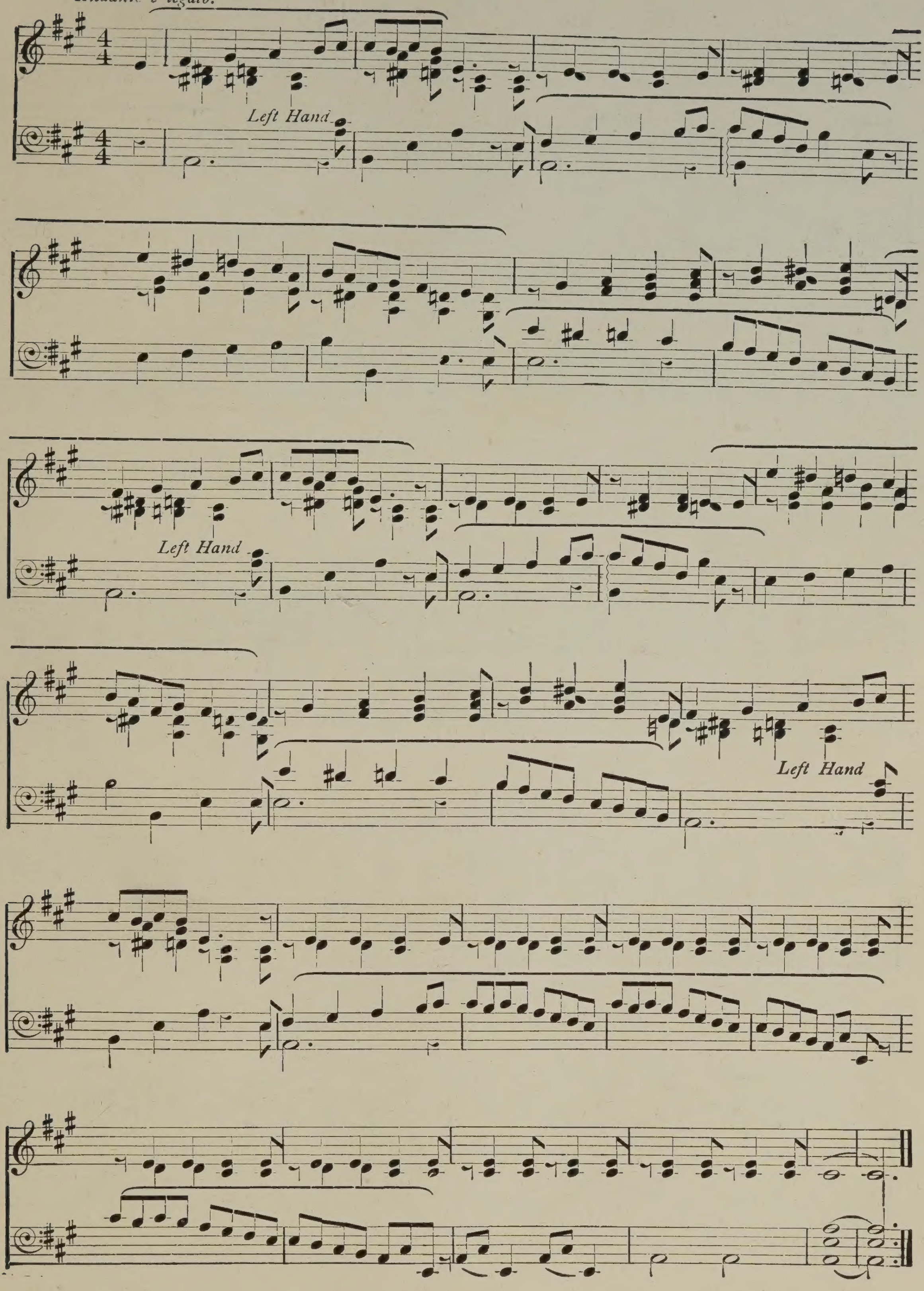
No. 8.


Andante con moto.
Dim . . . .

No. 9.

Duetto in A Major.

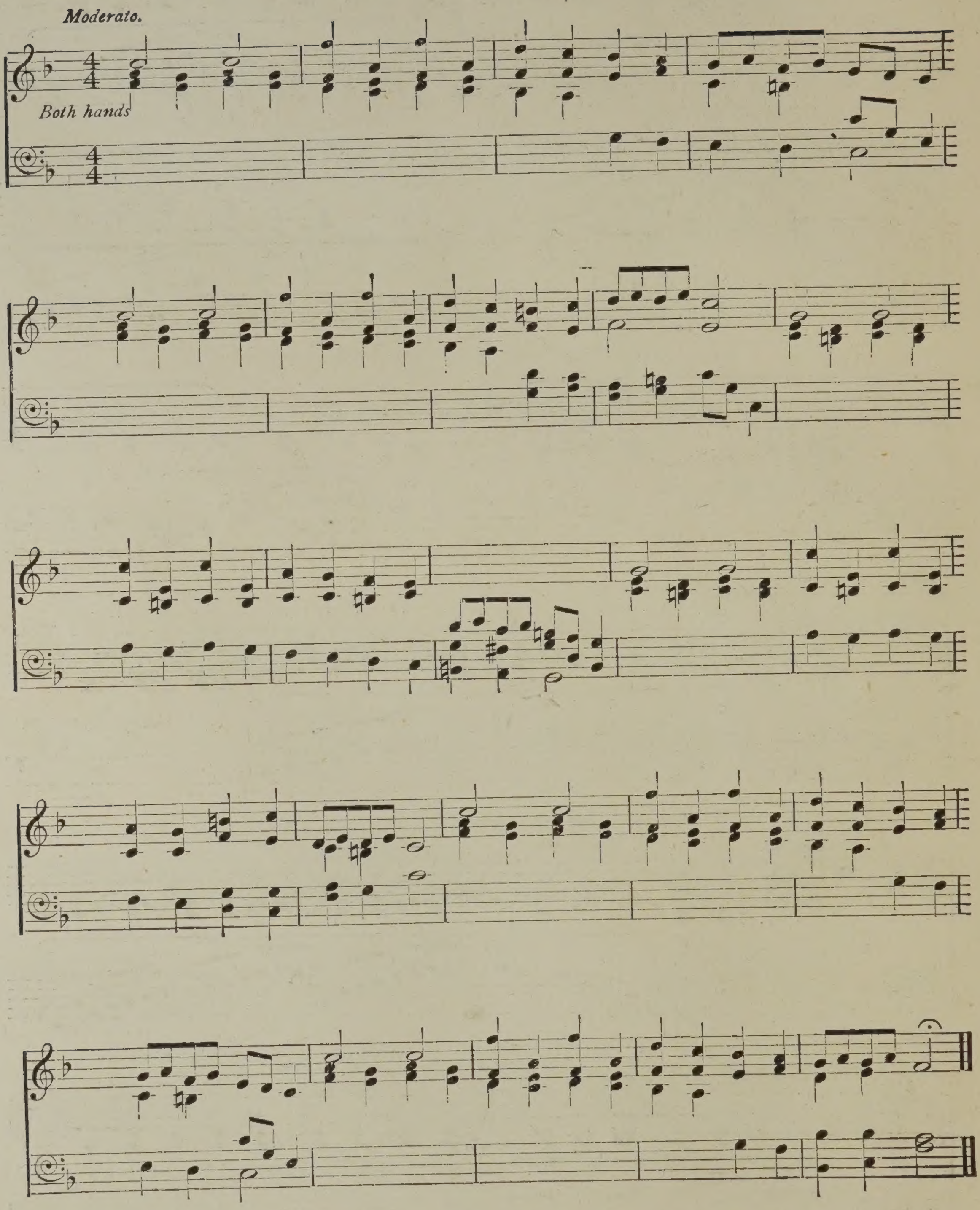
Andante e legato.



Left Hand
Left Hand
Left Hand

No. 10.

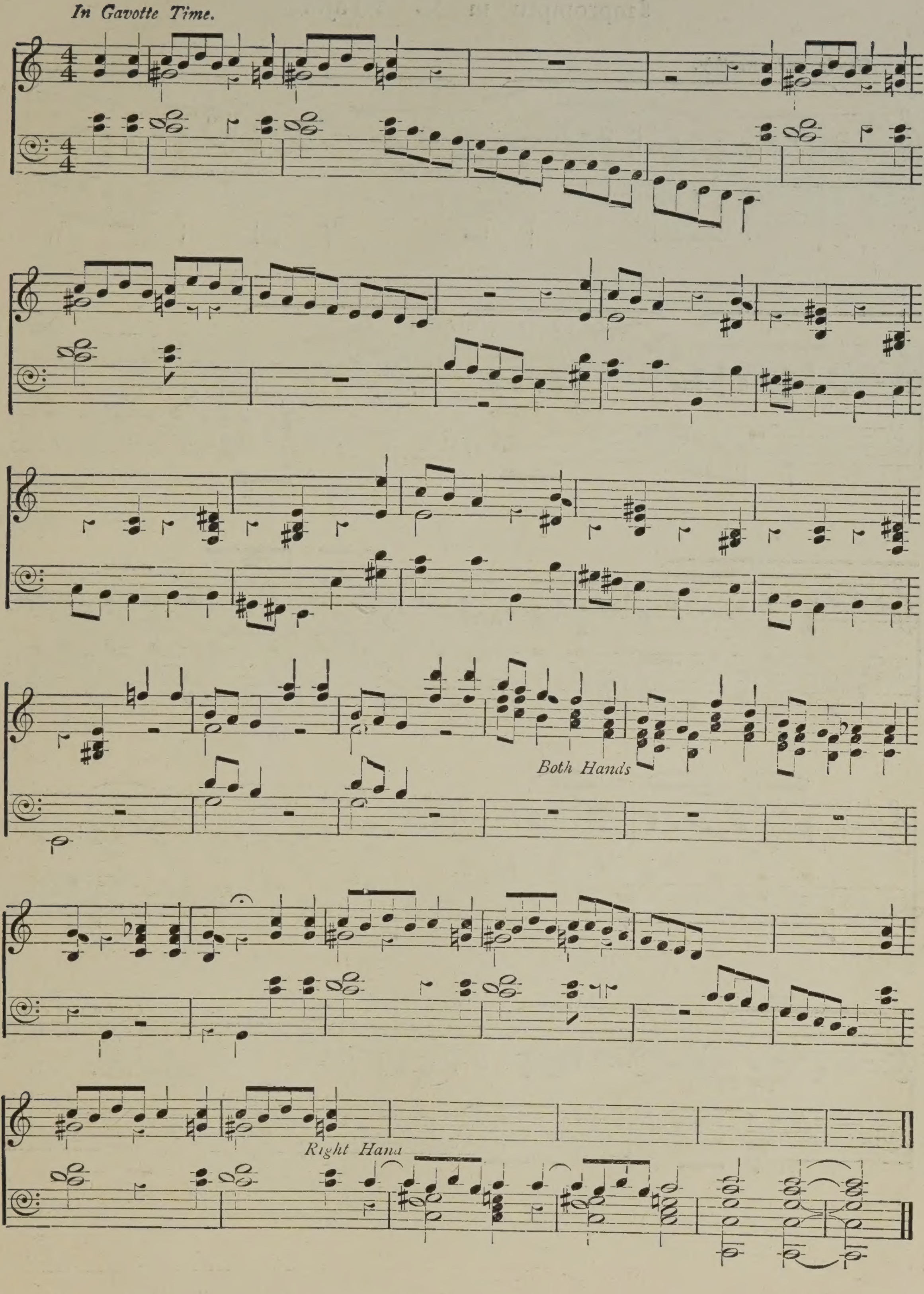
In an Olden Style.


Moderato.
Both hands

No. 11.

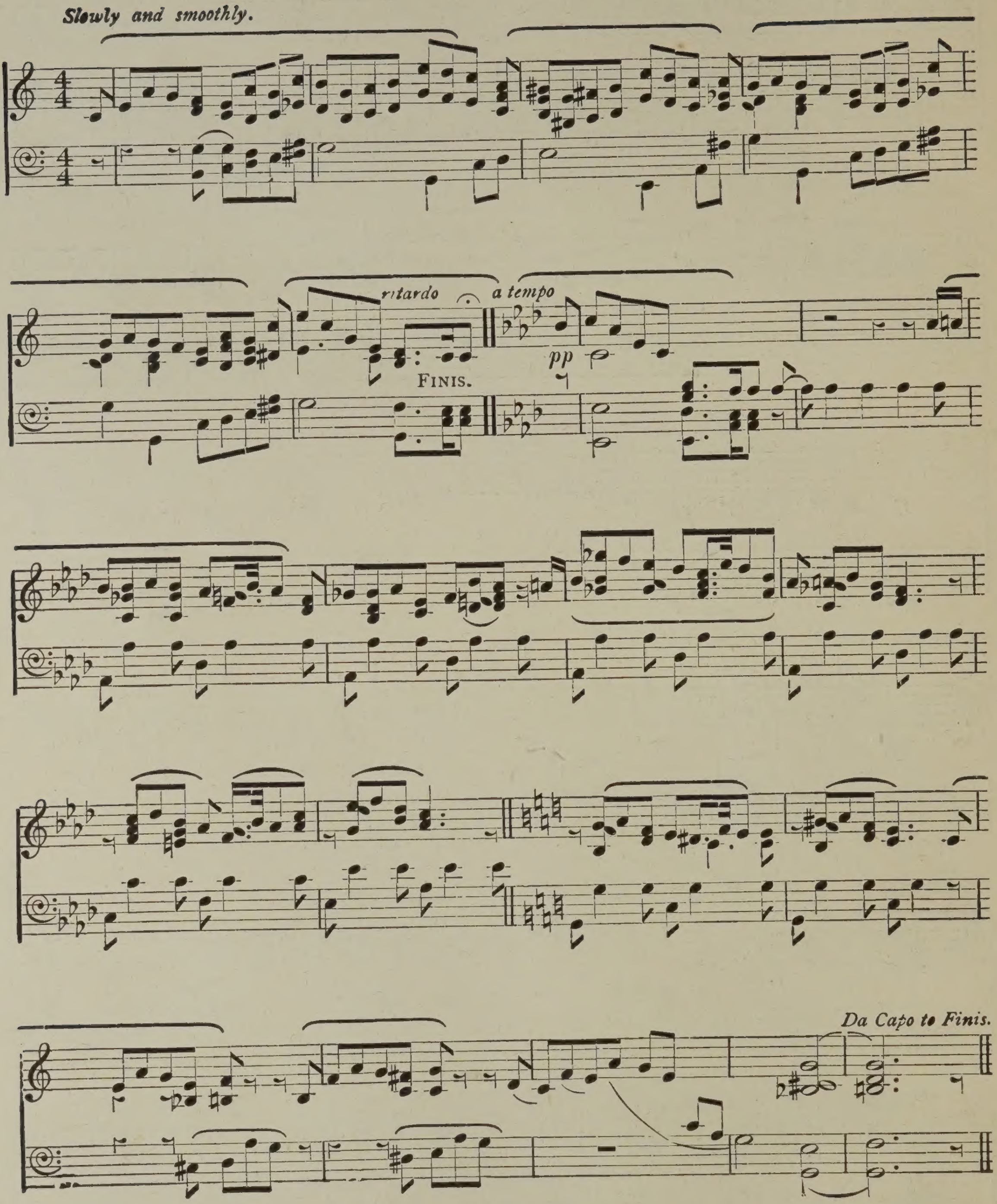
Little Gavotte.

In Gavotte Time.


Both Hands
Right Hand

No. 12.

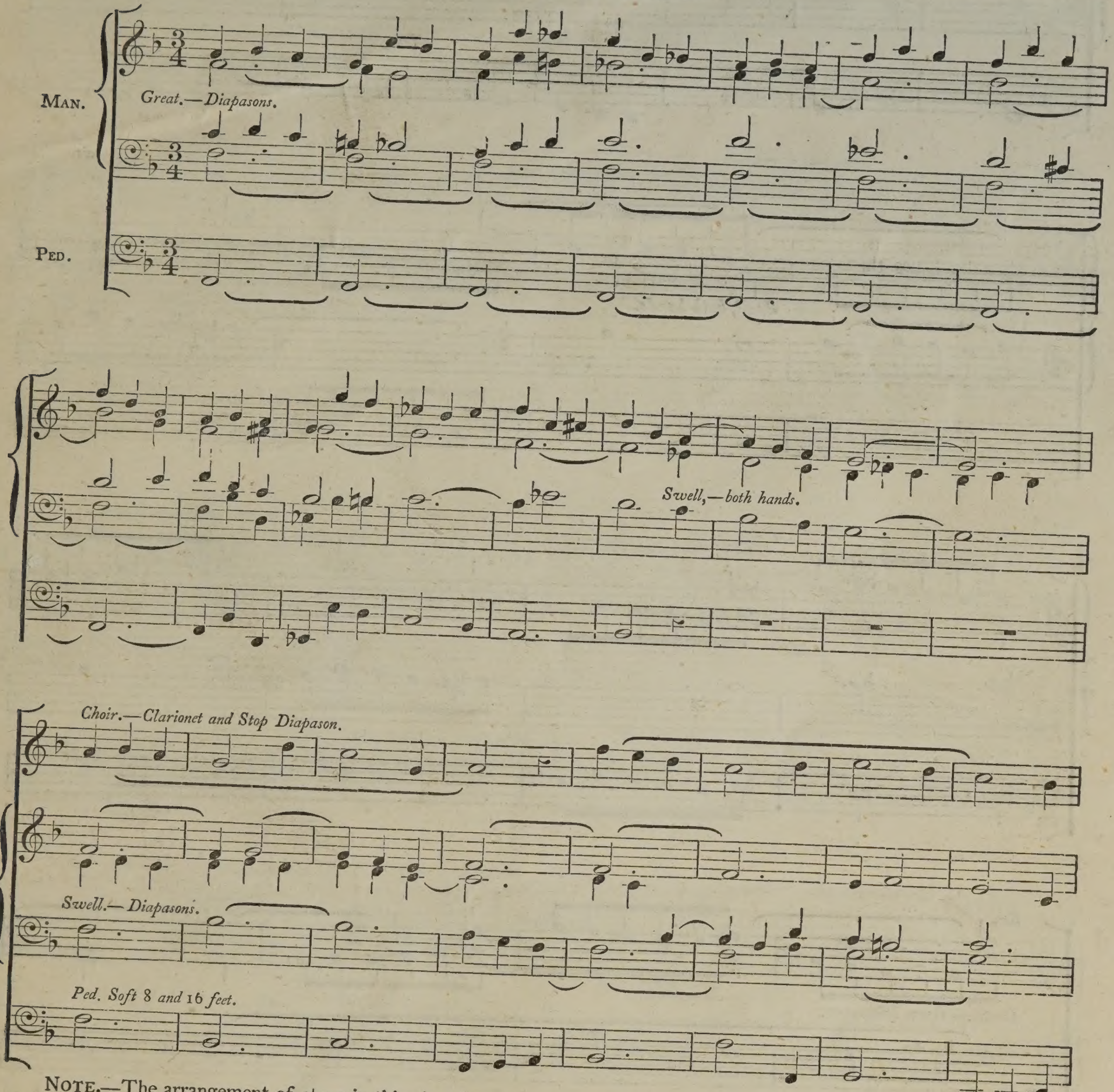
Impromptu in C Major.


Slowly and smoothly.
ritardo
a tempo
pp
Finis.
Da Capo to Finis.

Andante for the Organ.

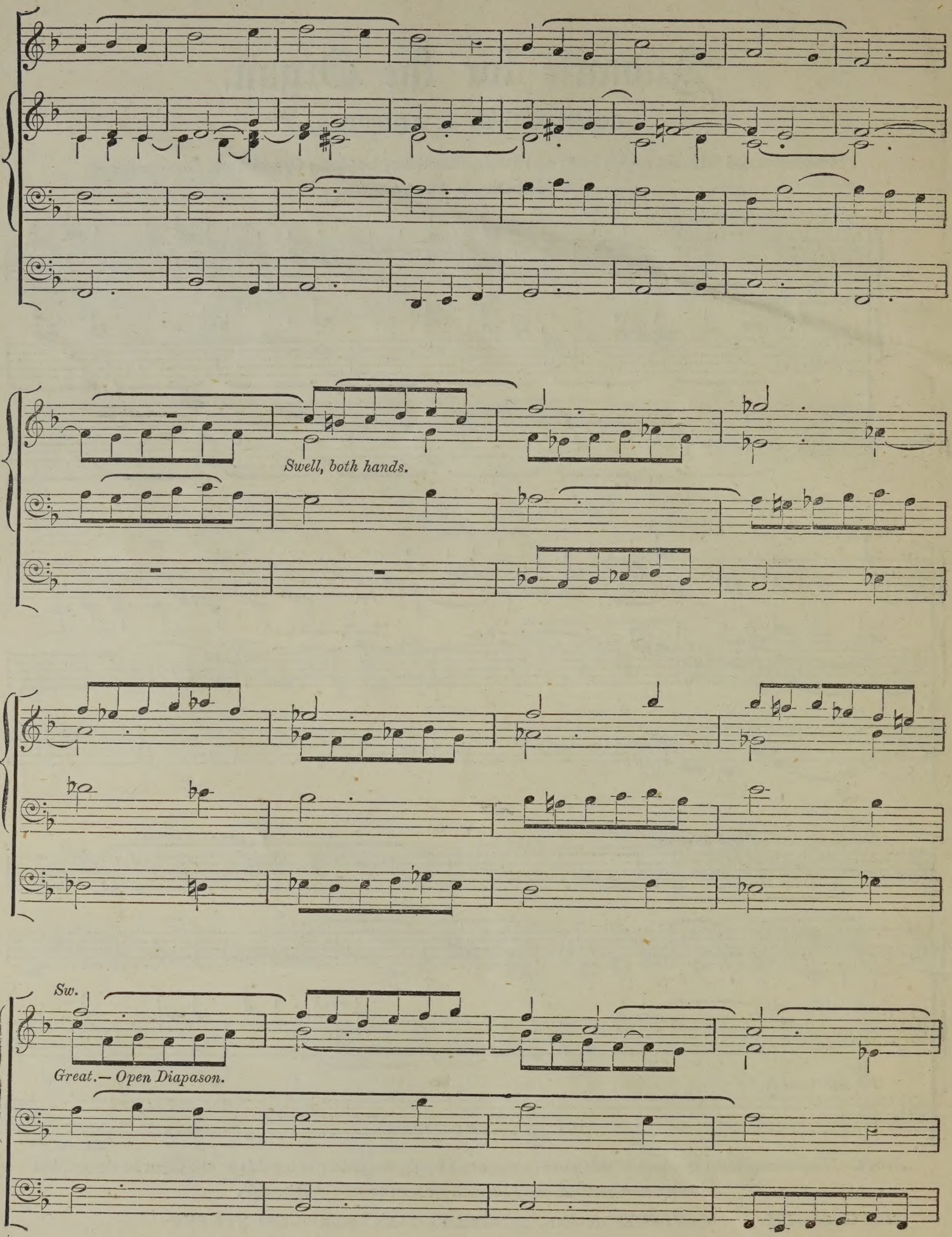
COMPOSED BY B. AGUTTER,

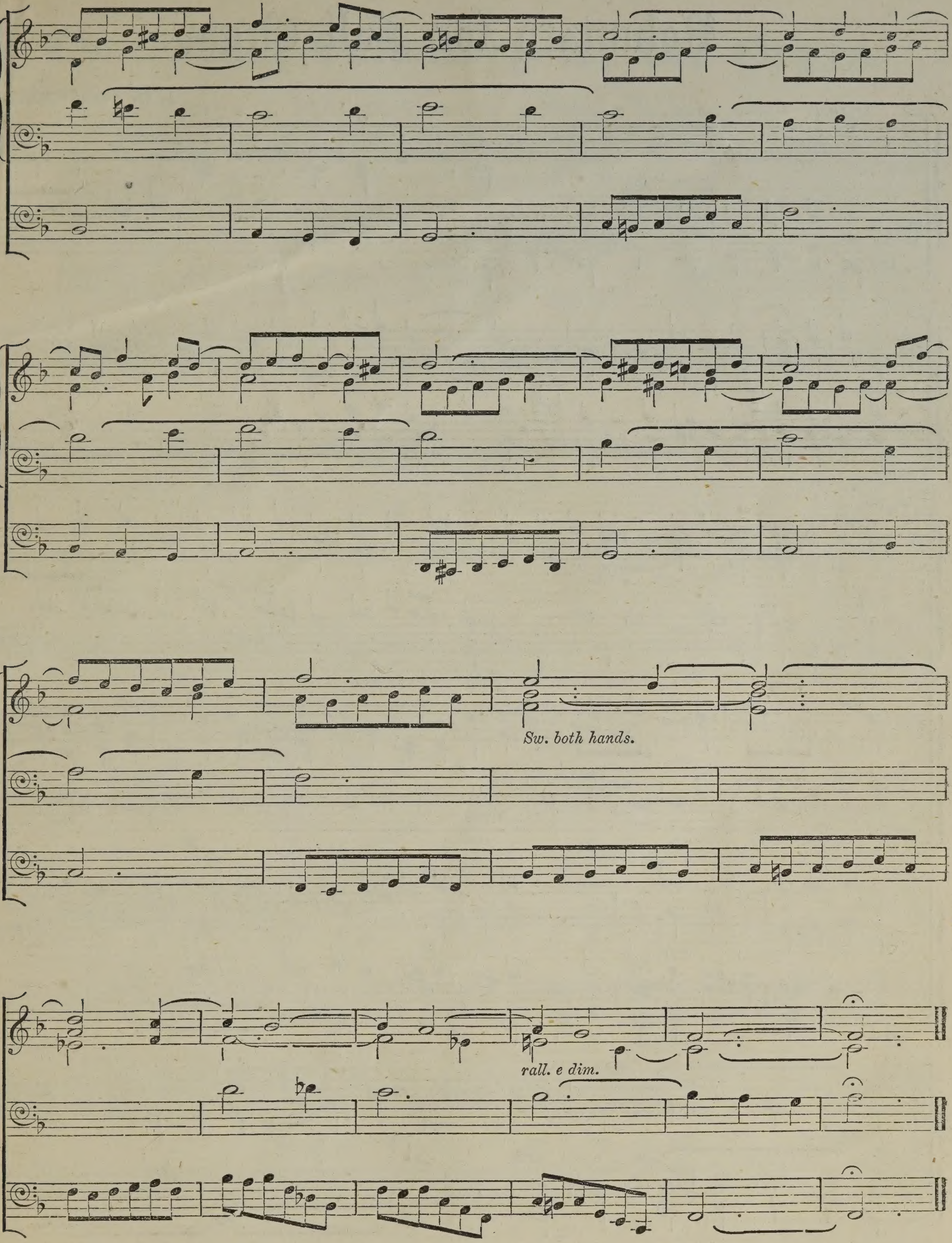
Præcentor and Organist of SS. Peter and Paul's, Streatham, London; Organist and Choirmaster of S. Michael's, S. Alban's, etc.


MAN.
PED.
Great.—Diapasons.
Swell,—both hands.
Choir.—Clarionet and Stop Diapason.
Swell.—Diapasons.
Ped. Soft 8 and 16 feet.

NOTE.—The arrangement of stops in this piece is suggested by the composer as a guide to the effect he desires, but other combinations may be used with an equally good result.

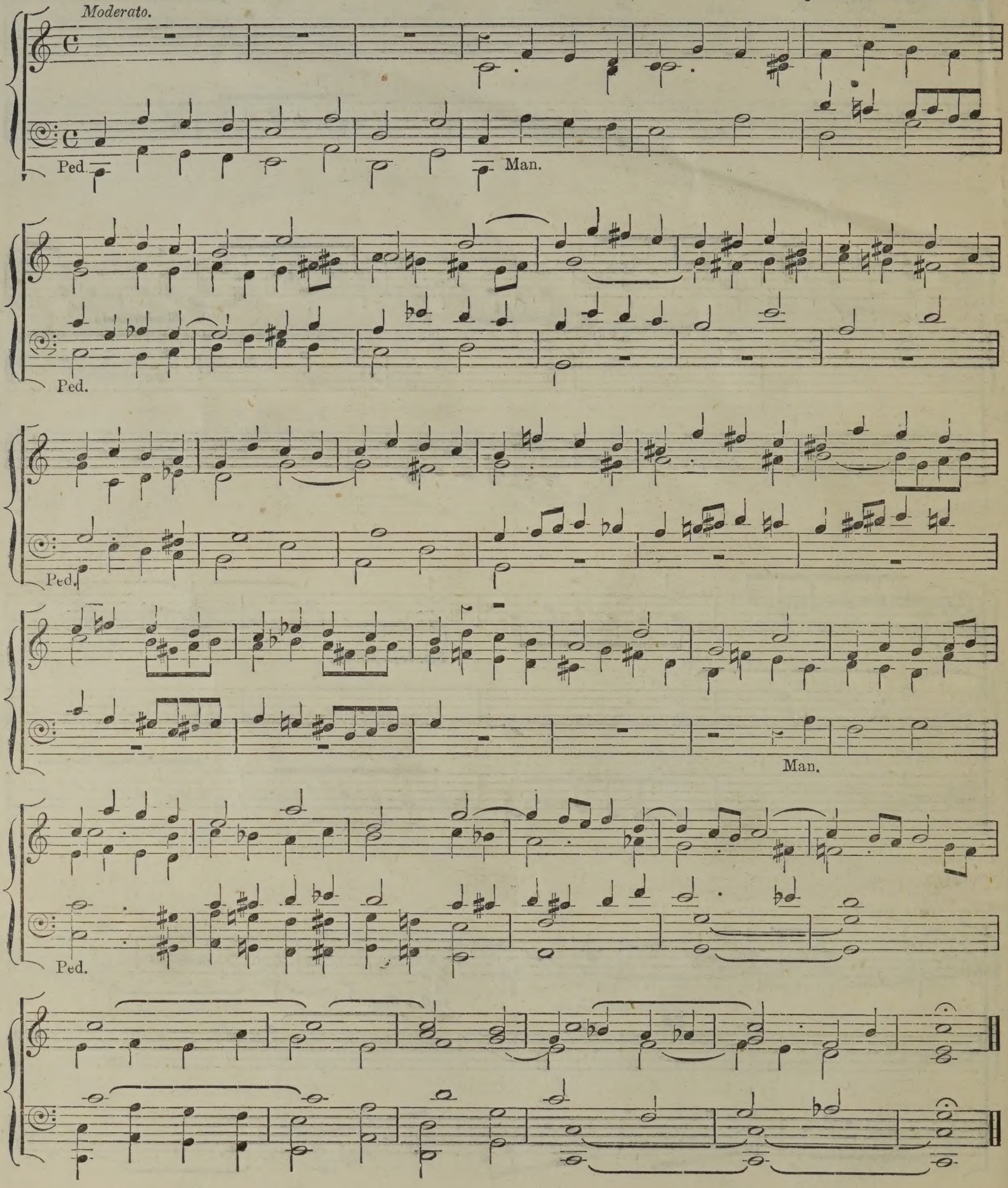
METZLER & CO., 37, GREAT MARLBOROUGH STREET


Swell, both hands.
Sw.
Great.— Open Diapason.


Sw. both hands.
rall. e dim.

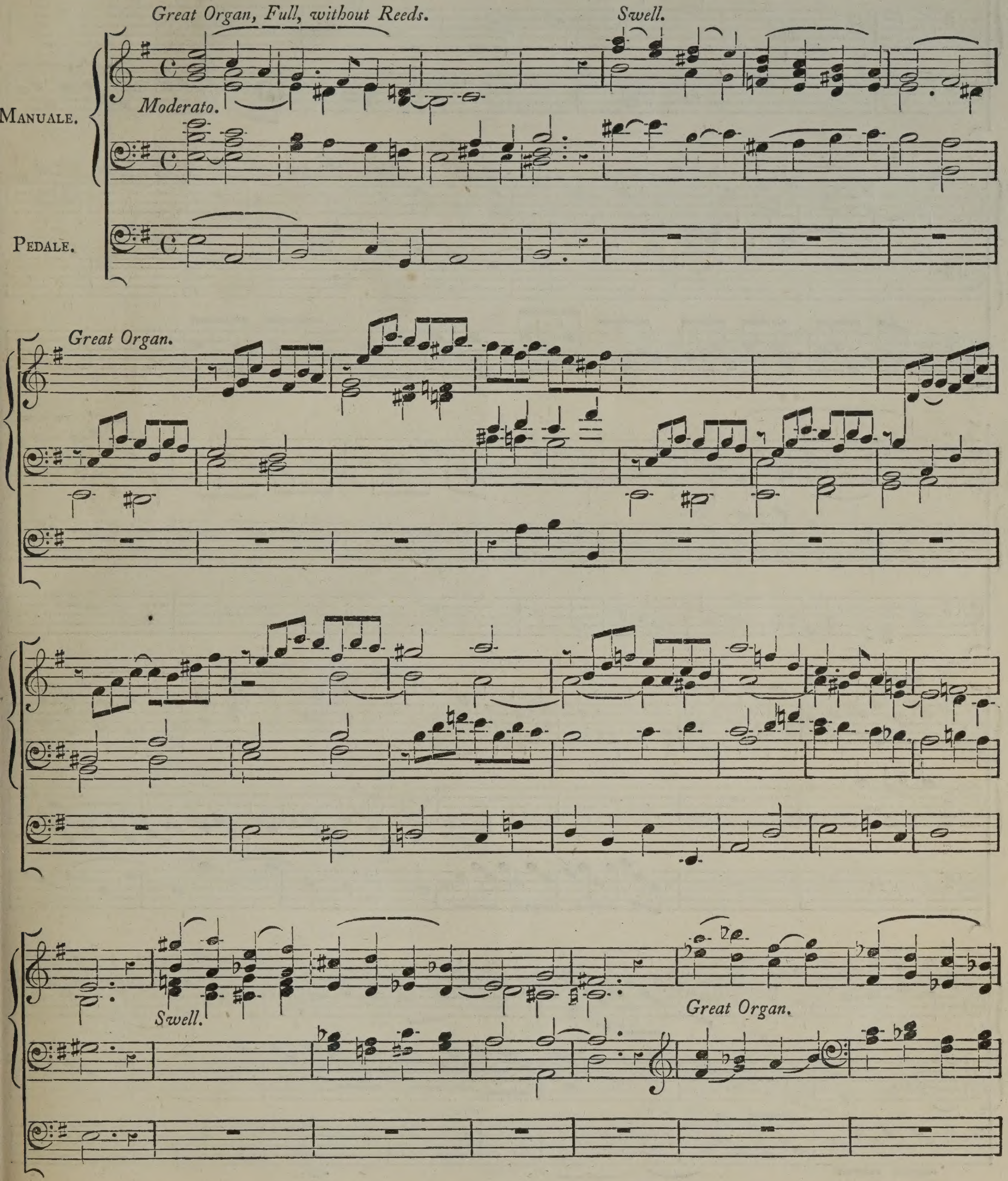
Voluntary for Full Organ.

J. H. BODENSCHATZ.

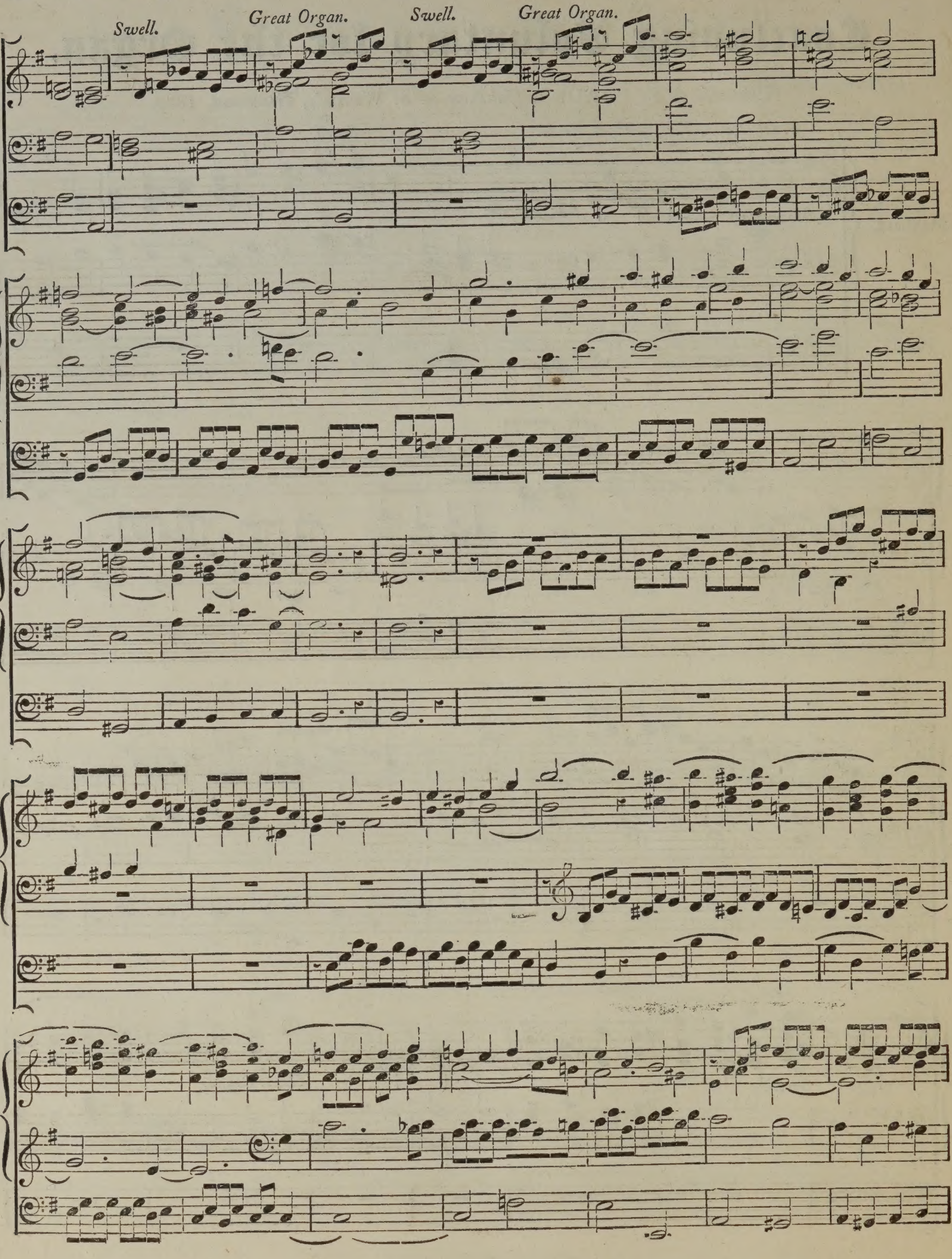

Moderato.
Ped.
Man.
Ped.
Ped.
Man.
Ped.

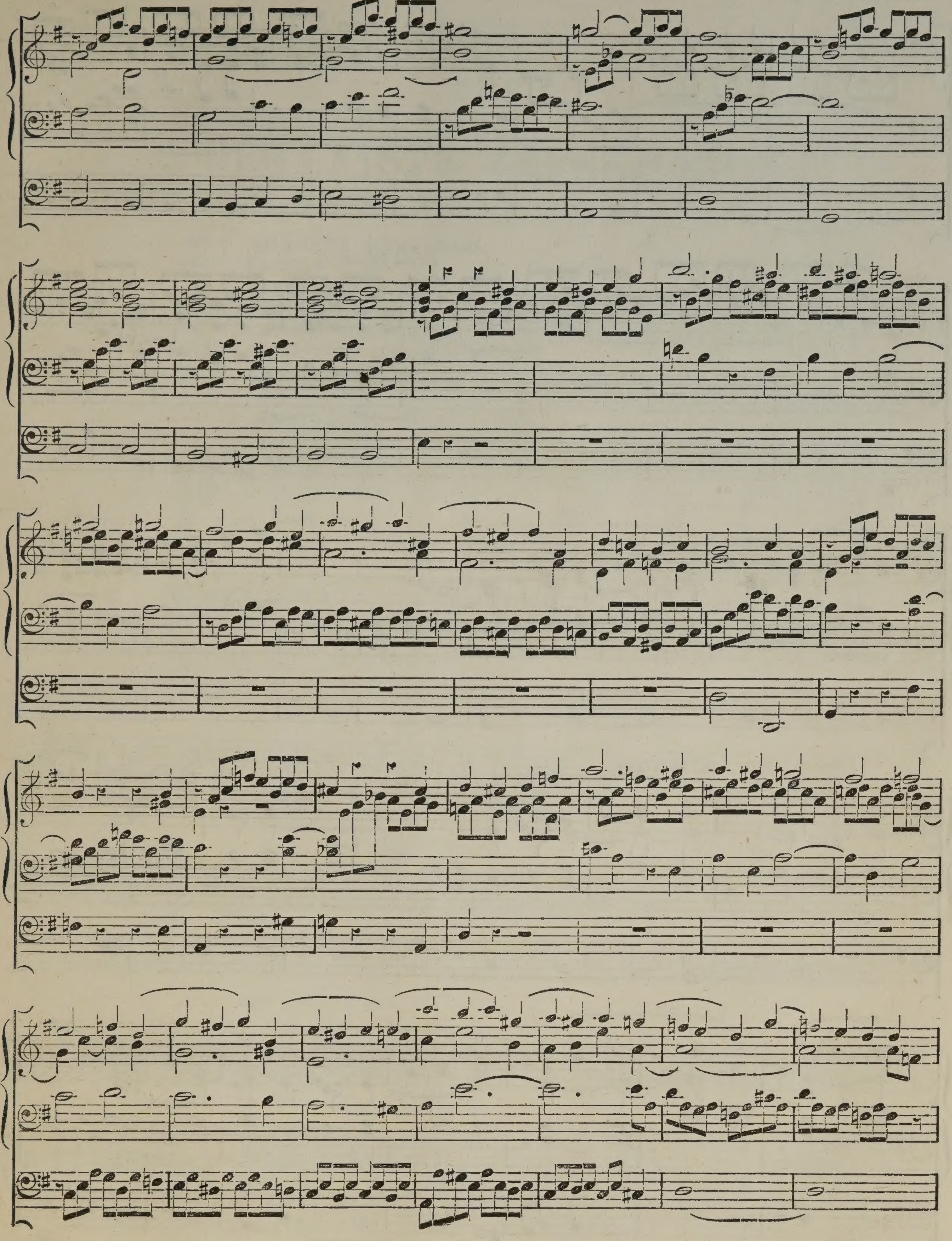
Concluding Voluntary for the Organ.

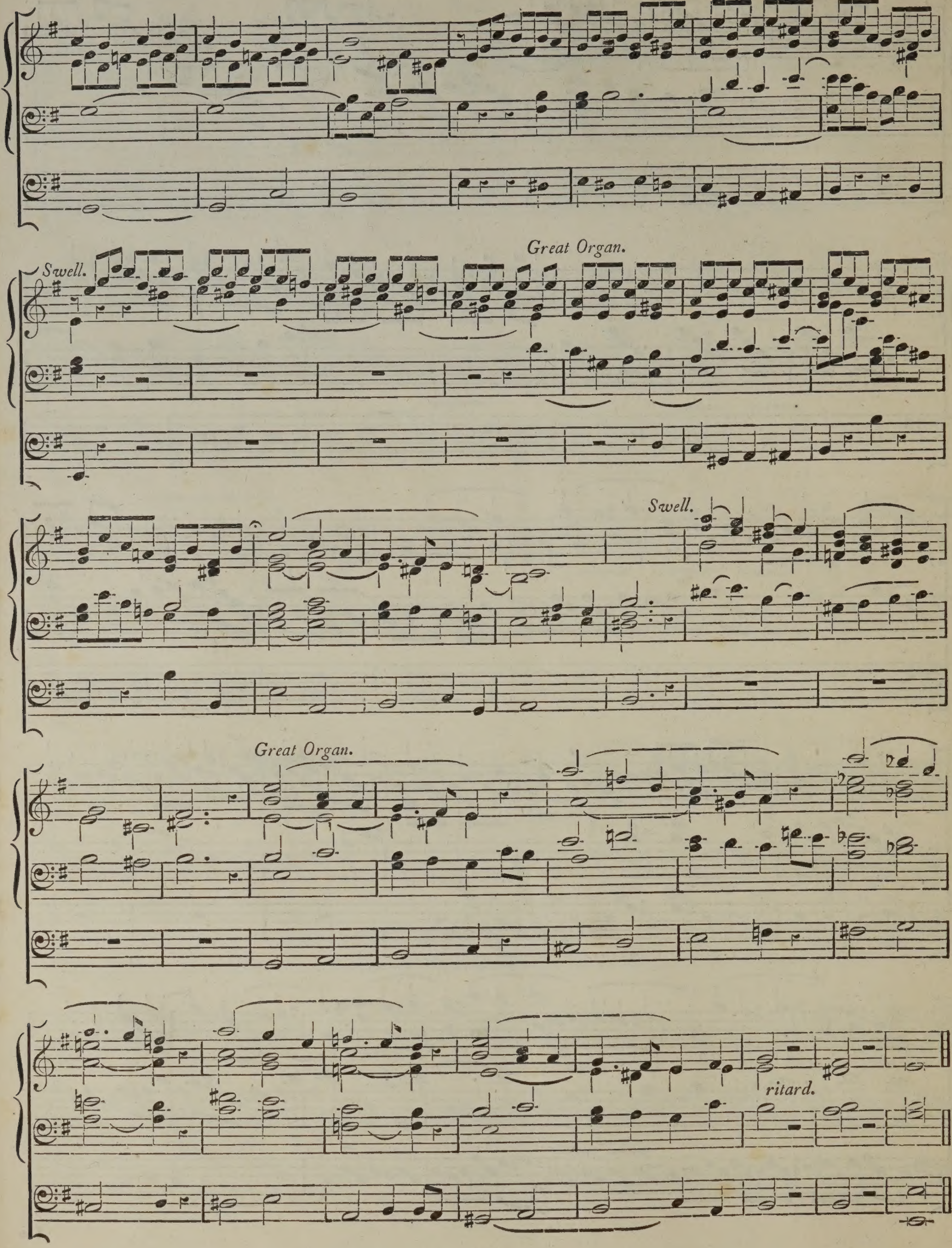
COMPOSED BY F. BRAUER, ORGANIST OF S. WENZEL'S, NAUMBERG, 1800.


Great Organ, Full, without Reeds.
Swell.
Moderato.
MANUALE.
PEDALE.
Great Organ.
Swell.
Great Organ.

METZLER & CO., 37 GREAT MARLBOROUGH STREET.


Swell.
Great Organ.
Swell.
Great Organ.




Swell.
Great Organ.
Swell.
Great Organ.
ritard.

BOOK 1.

THE ORGANIST'S REPERTORIUM.

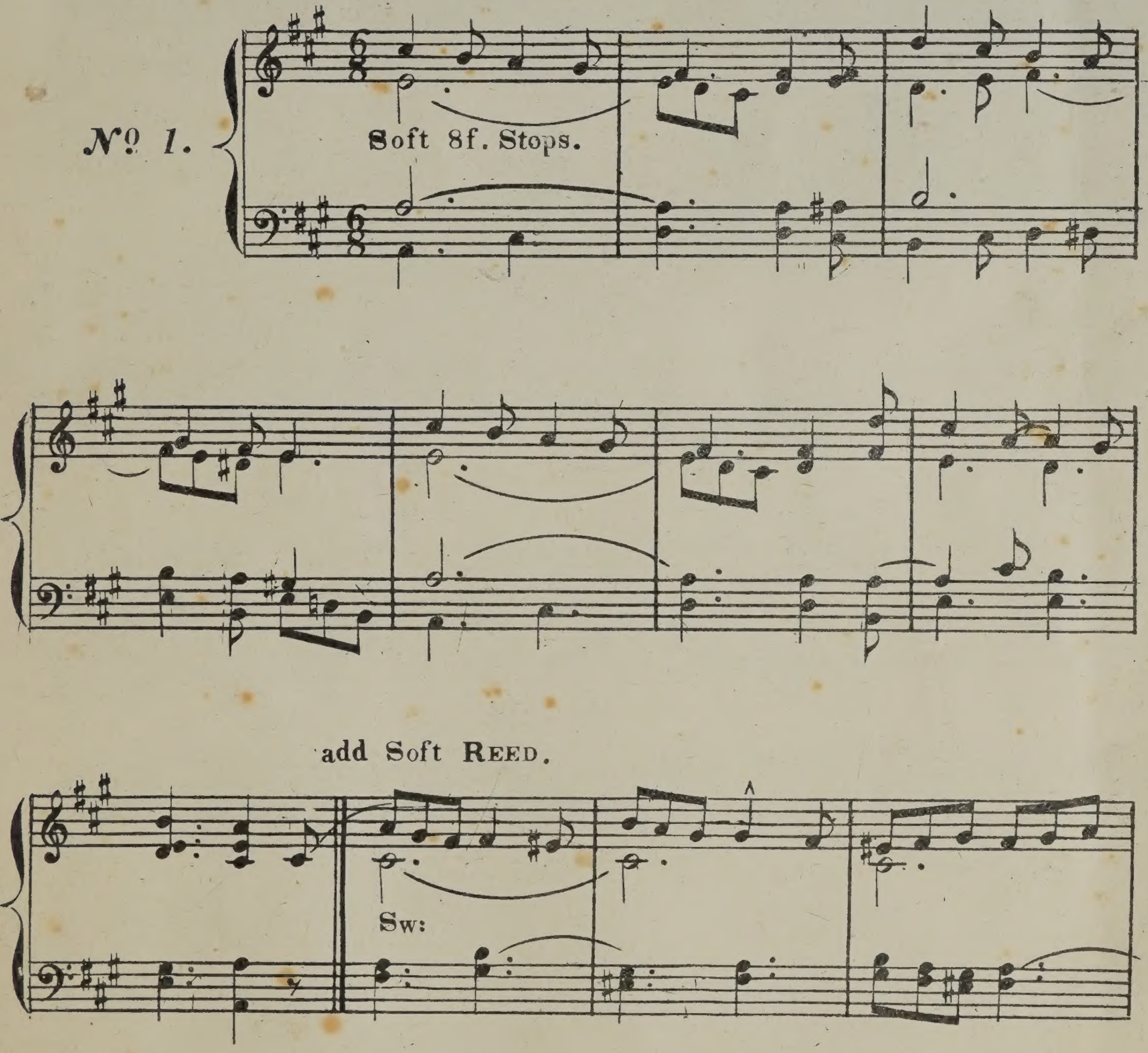
Nº 1 ANDANTE GRATIOSO.
Nº 2 ELEGIE.
Nº 3 ALLEGRETTO SCHERZANDO.
Nº 4 ANDANTE (FROM 4th VIOLIN SONATA.)
Nº 5 LENTO CANTABILE.
Nº 6 FUGA PRO ORGANO PLENO.
Nº 7 PRELUDIO IN D.

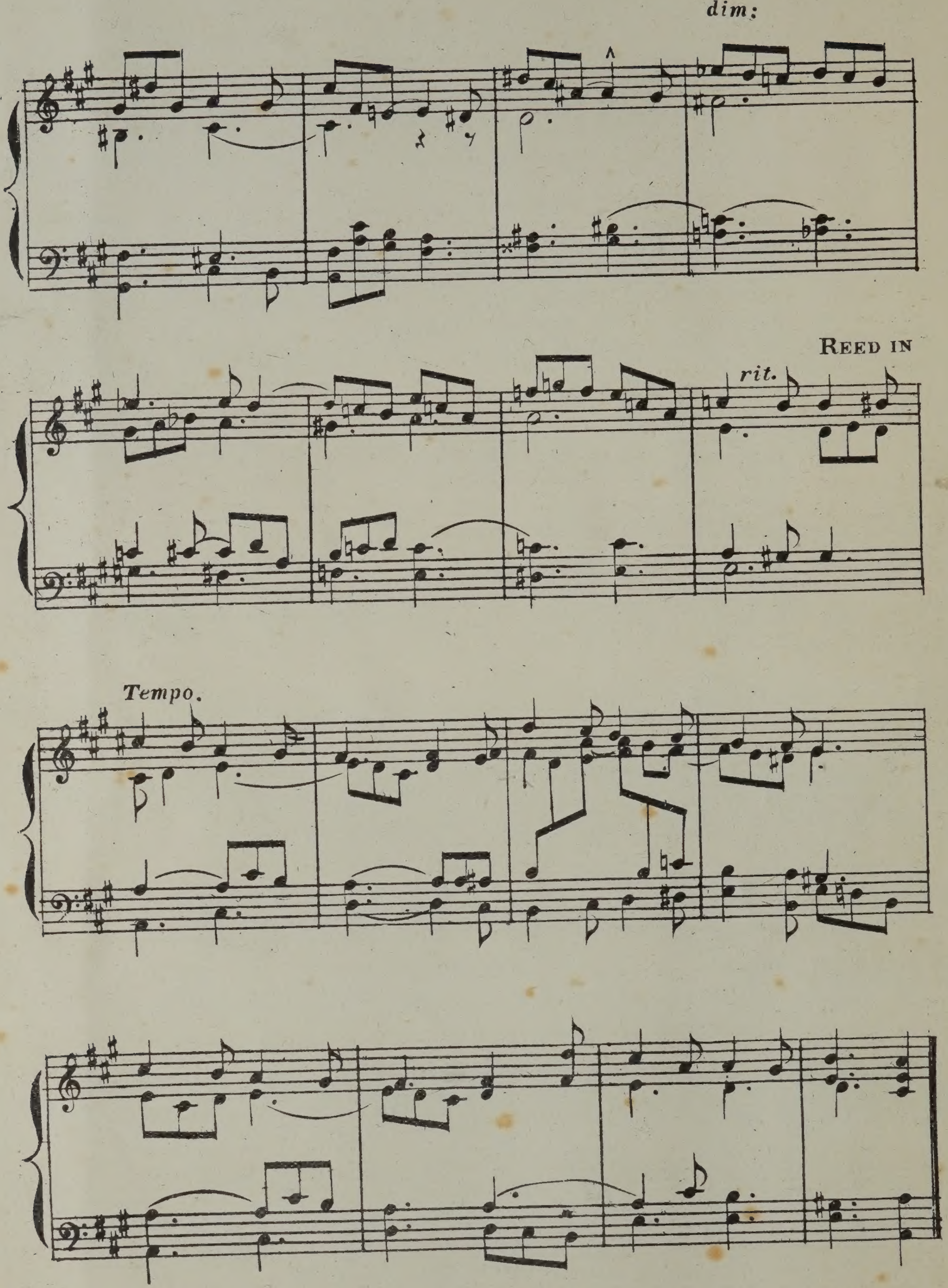
To my friend Walter Spinney Esq.

BY

J. W. HINTON MUS:D.

ANDANTE GRATIOSO.


Nº 1.
Soft 8f. Stops.
add Soft REED.
Sw:

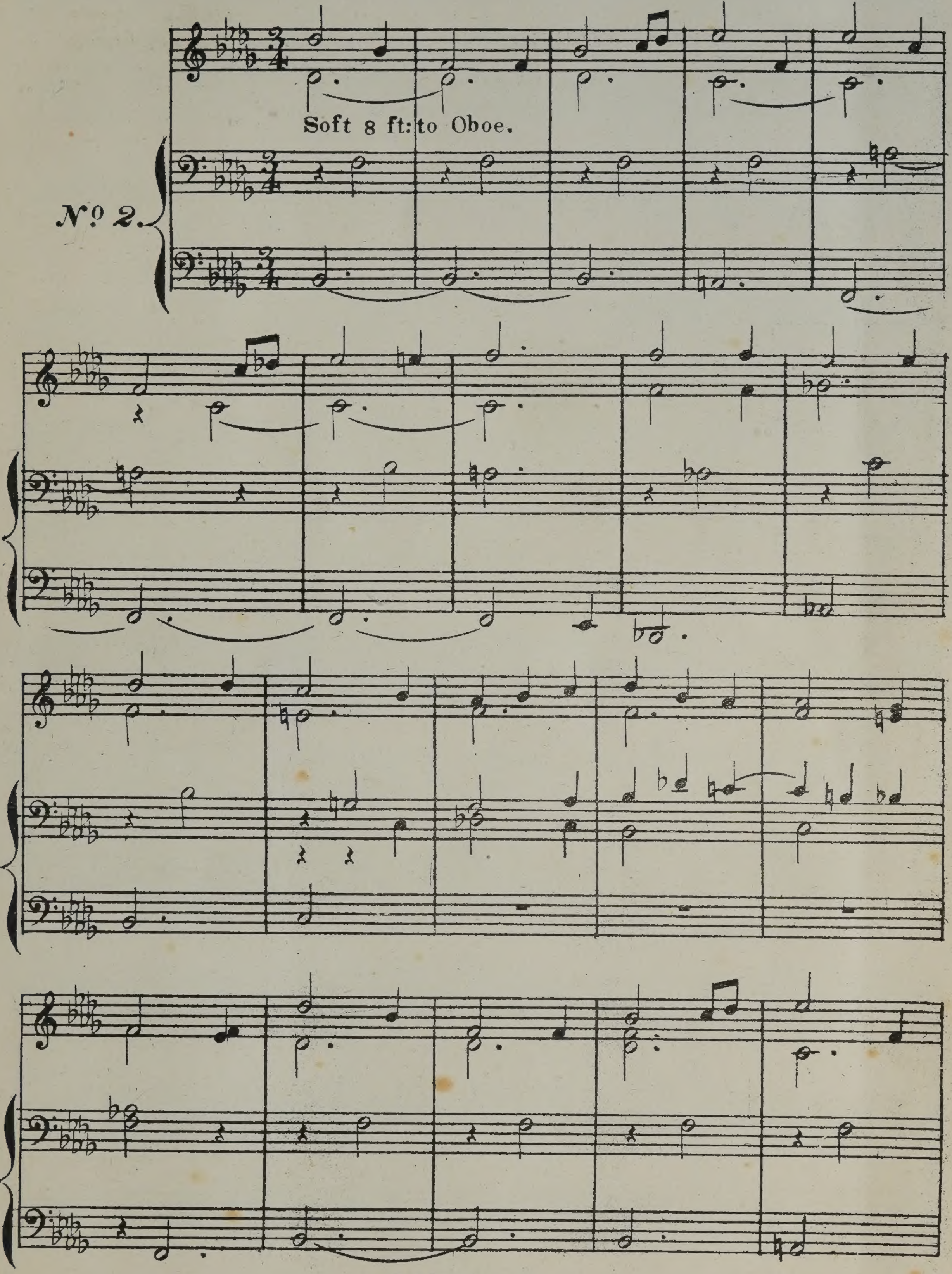

dim:
Reed in
rit.
Tempo.

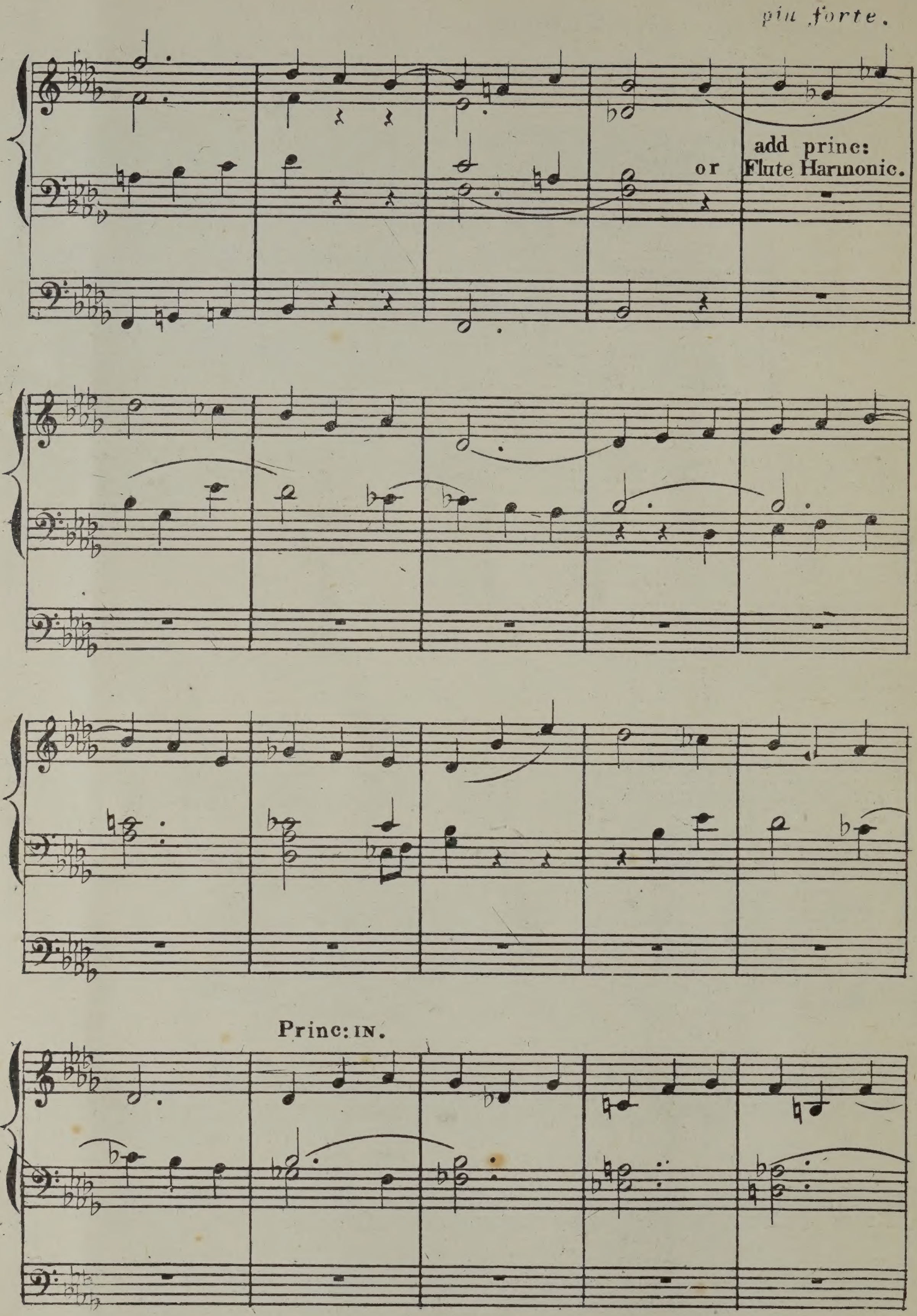
ELÈGIE.

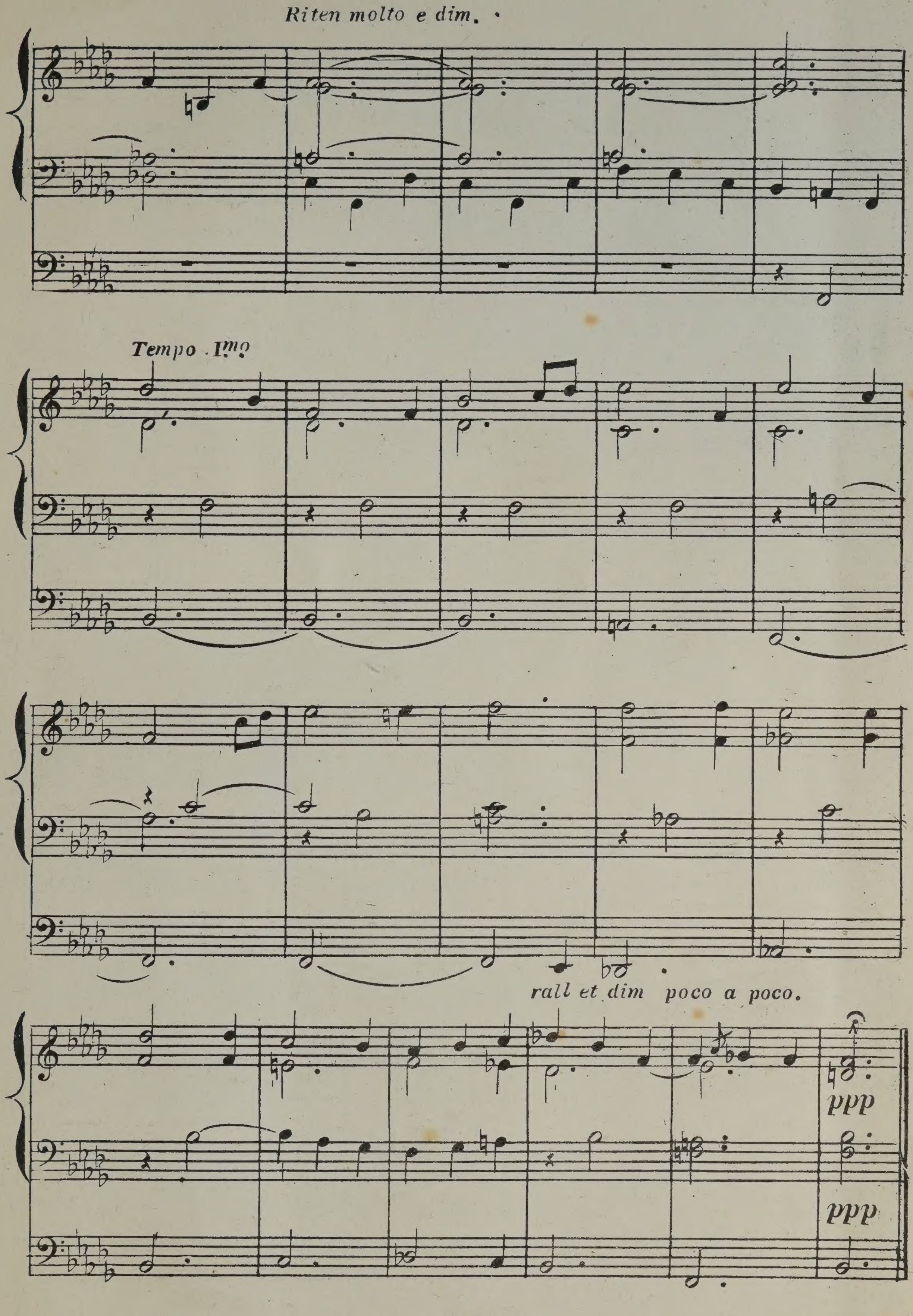
Andante Sostenuto.

J.W. HINTON MUS: D.

No 2.


Soft 8 ft: to Oboe.

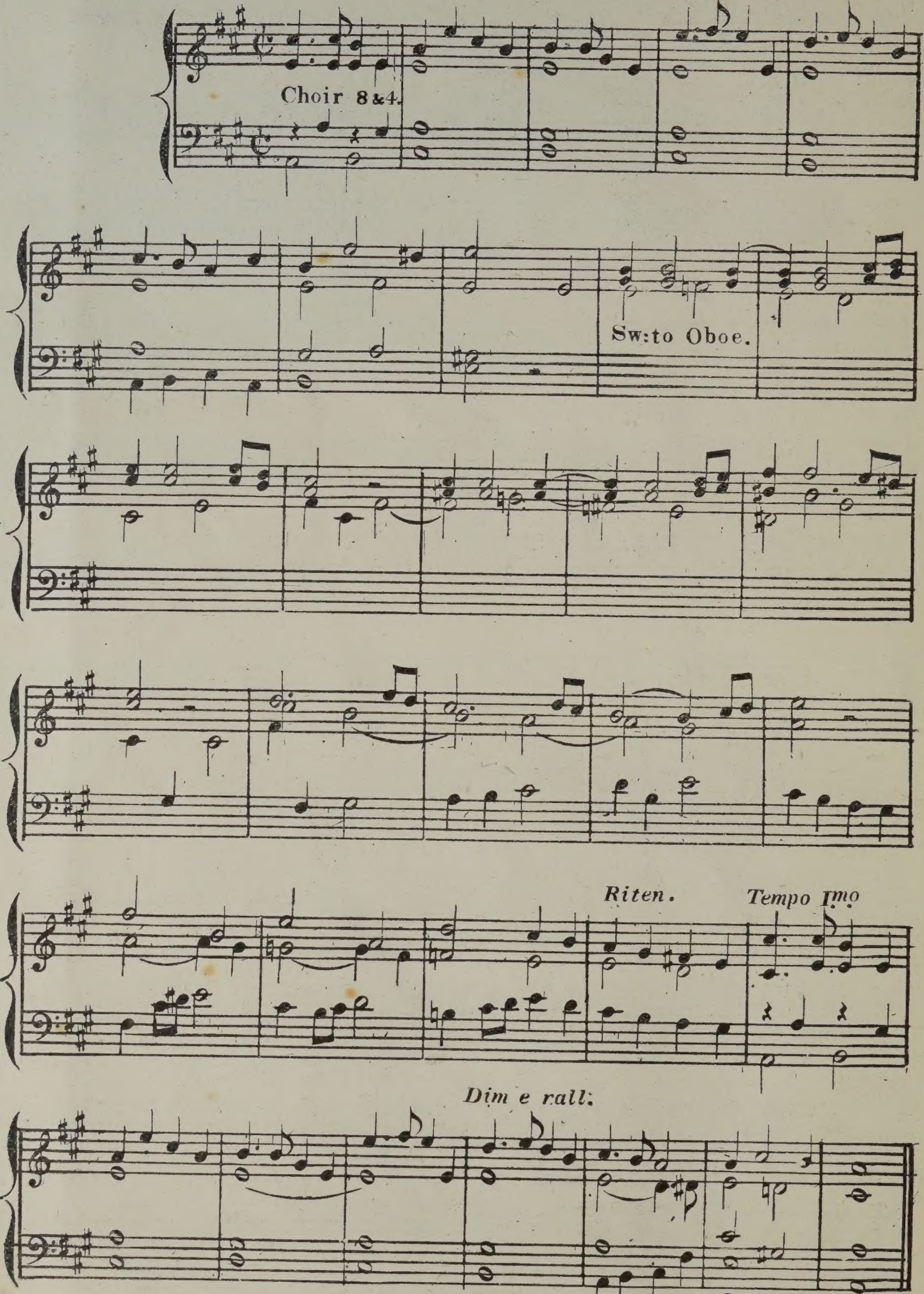

piu forte.
add princ:
or Flute Harmonic.
Princ: IN.


Riten molto e dim.
Tempo I.mo
rall et dim poco a poco.
ppp
ppp

ALLEGRETTO SCHERZANDO.

Un poco Vivo.

J.W. HINTON MUS: D

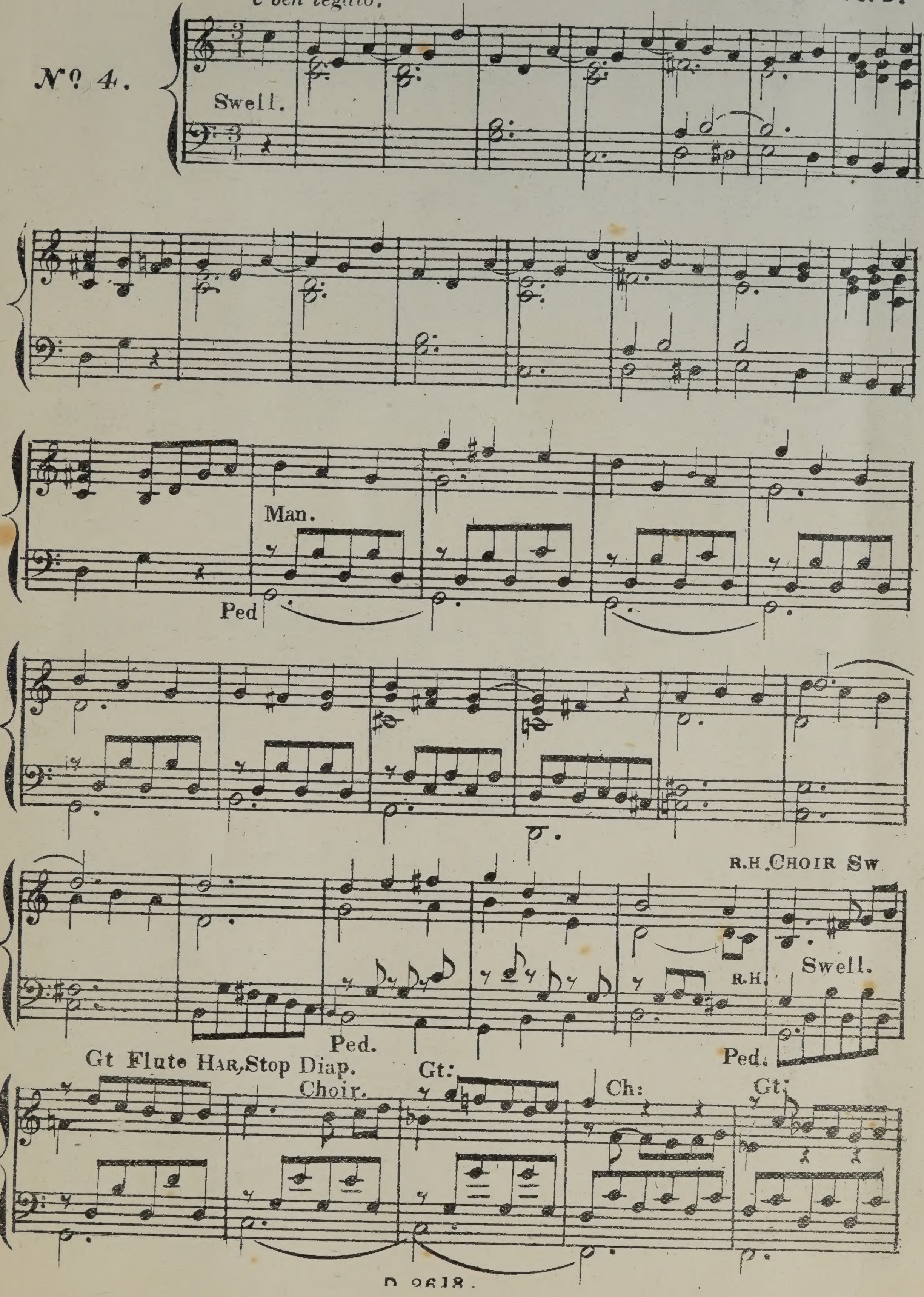

Choir 8&4.
Sw:to Oboe.
Riten.
Tempo Imo
Dim e rall:

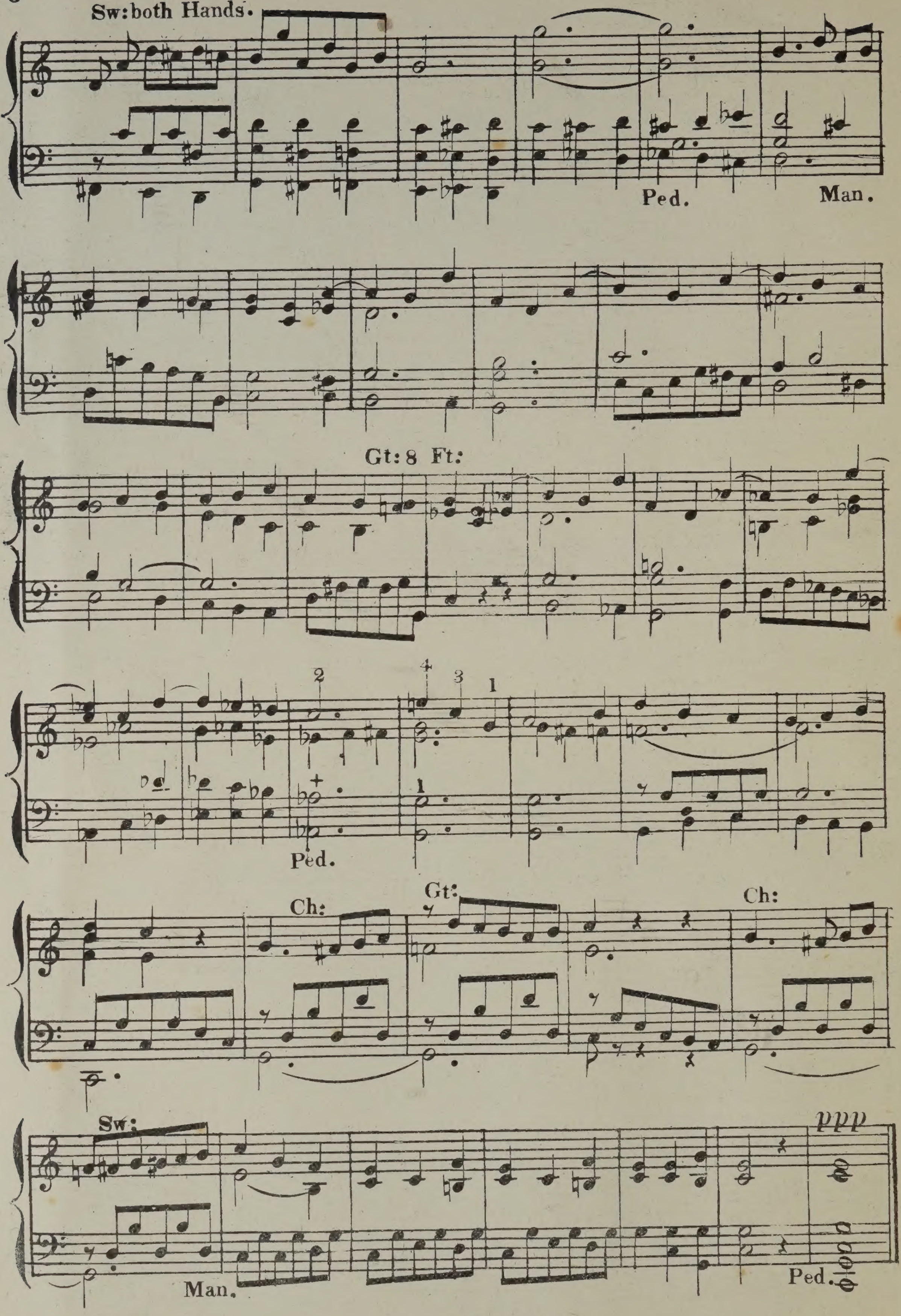
ANDANTE. (FROM 4TH VIOLIN SONATA.)

Andante tranquillo.
e ben legato.

J. W. HINTON MUS: D.

No. 4.

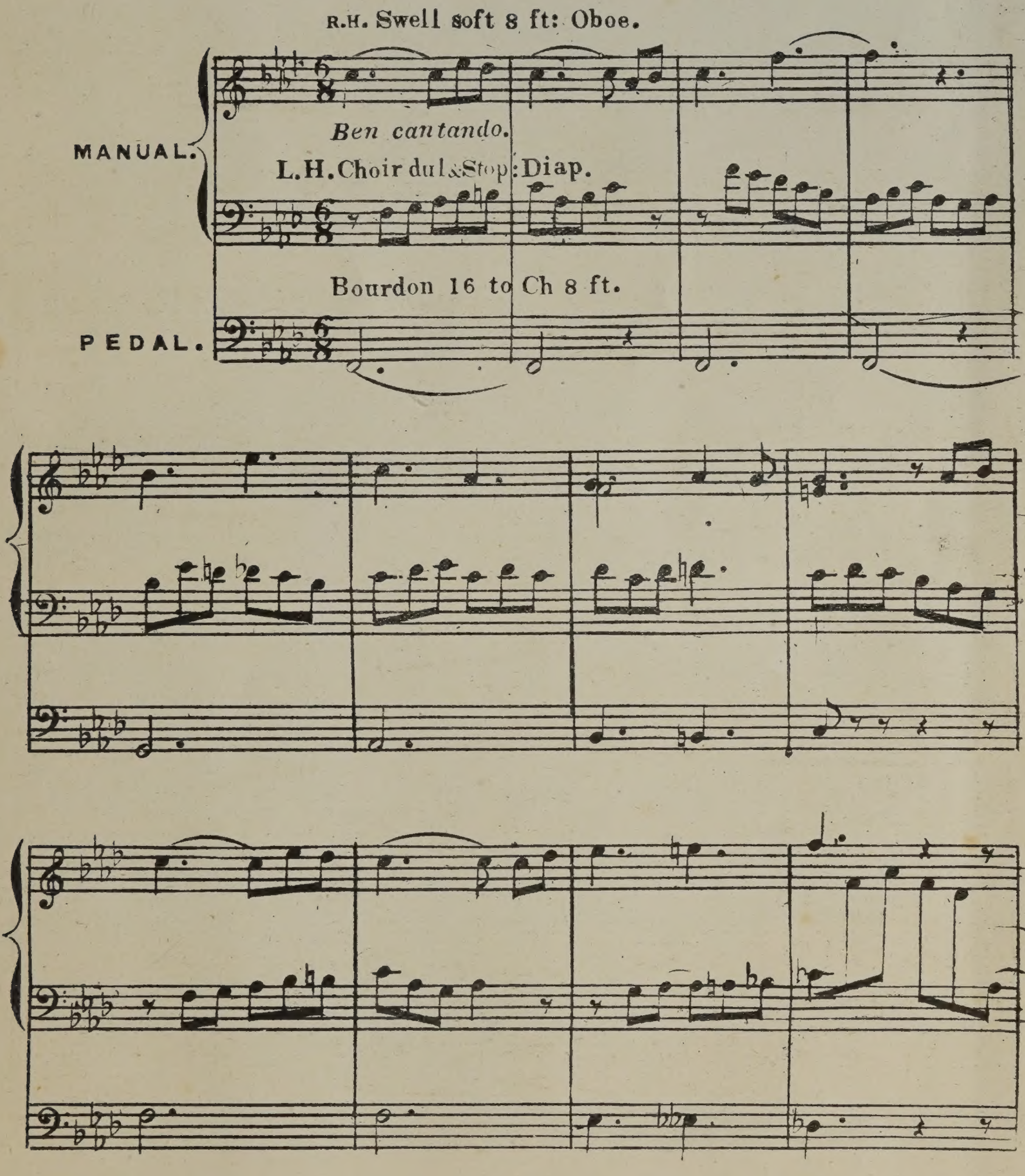

Swell.
Man.
Ped
R.H. CHOIR Sw
R.H.
Swell.
Ped.
Ped.
Gt Flute Har, Stop Diap.
Choir.
Gt:
Ch:
Gt:

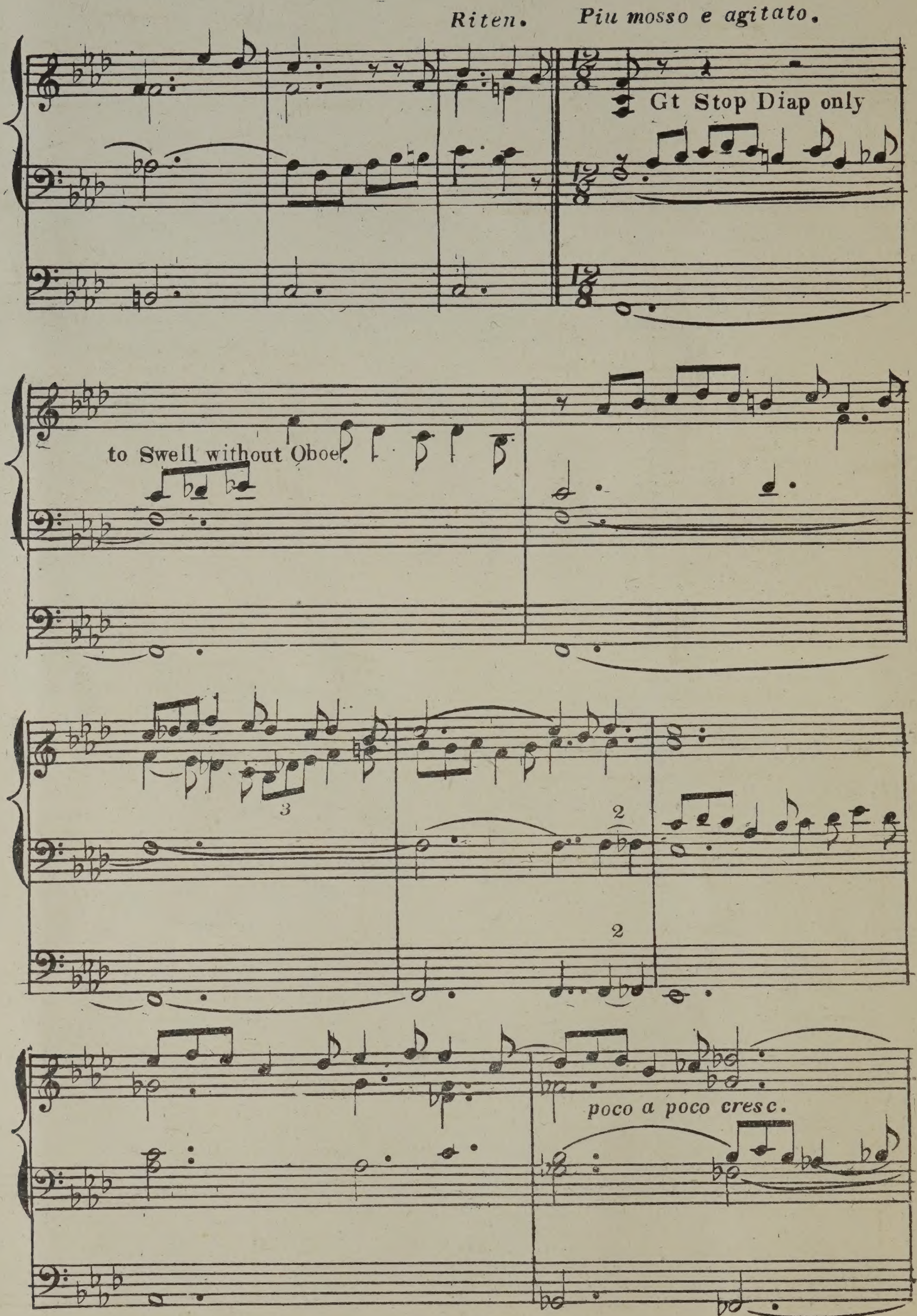

Sw: both Hands.
Ped.
Man.
Gt: 8 Ft:
2
4
3
1
+
1
Ped.
Ch:
Gt:
Ch:
Sw:
Man.
ppp
Ped.

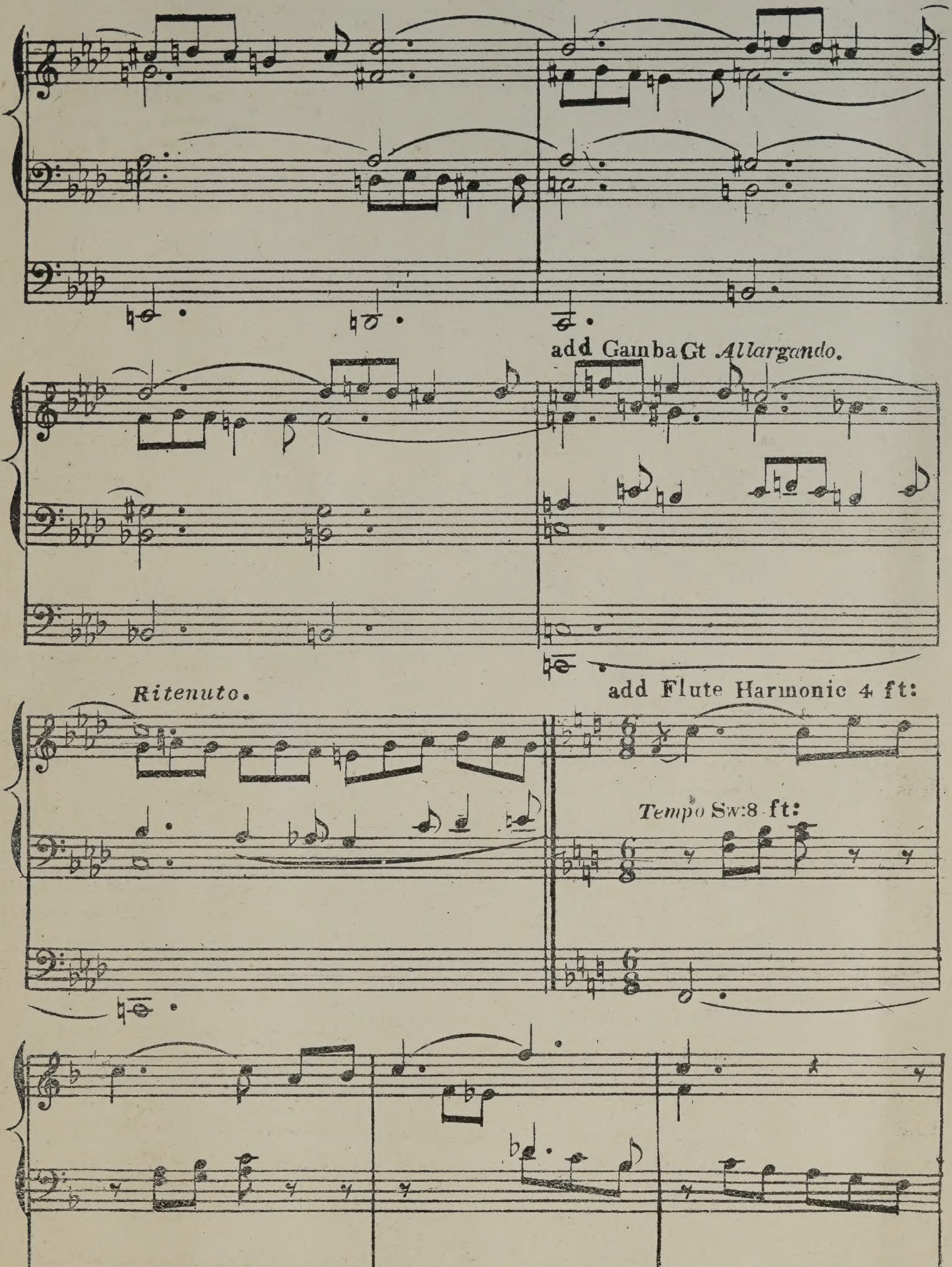
LENTO CANTABILE.

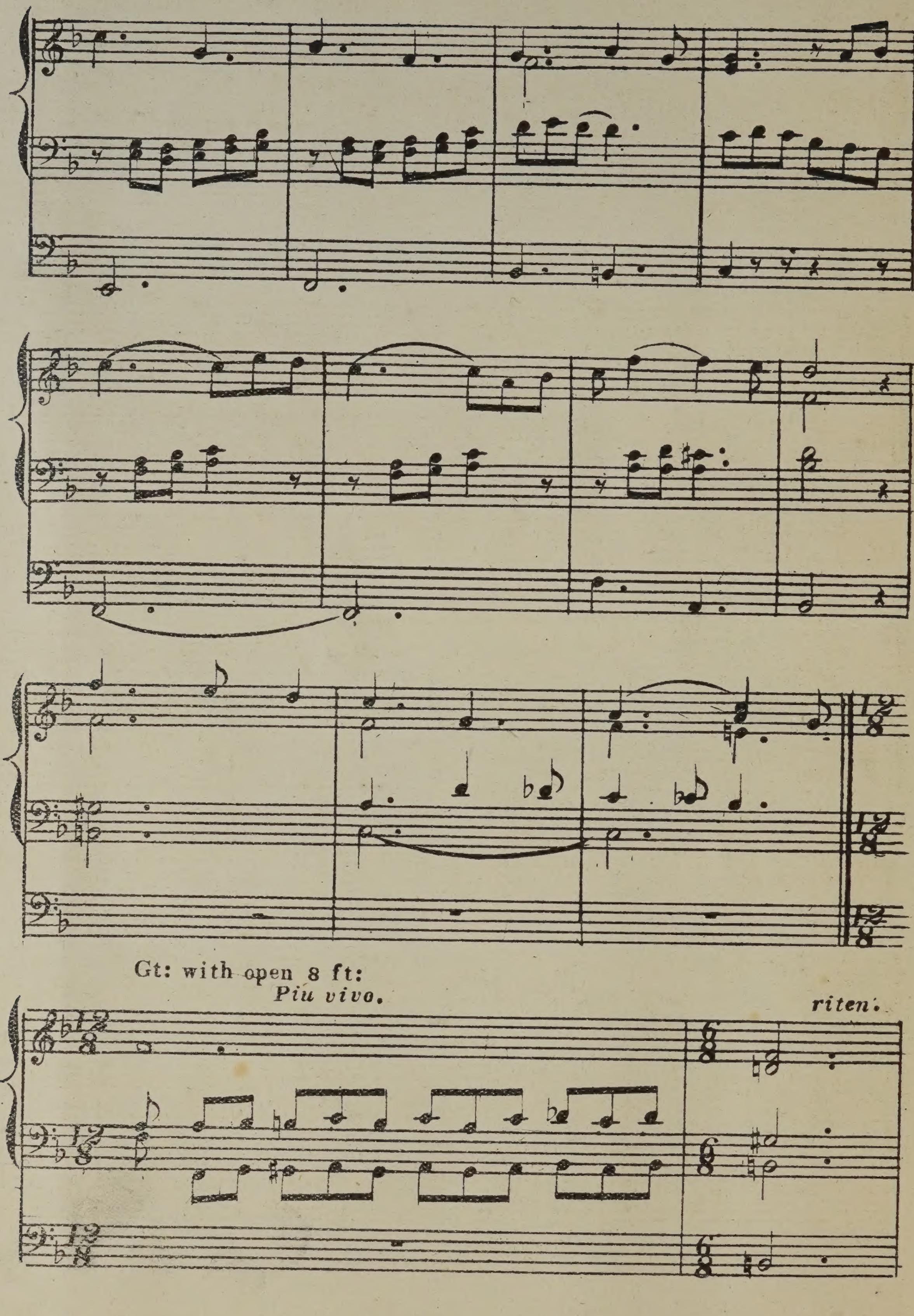
Nº 5.

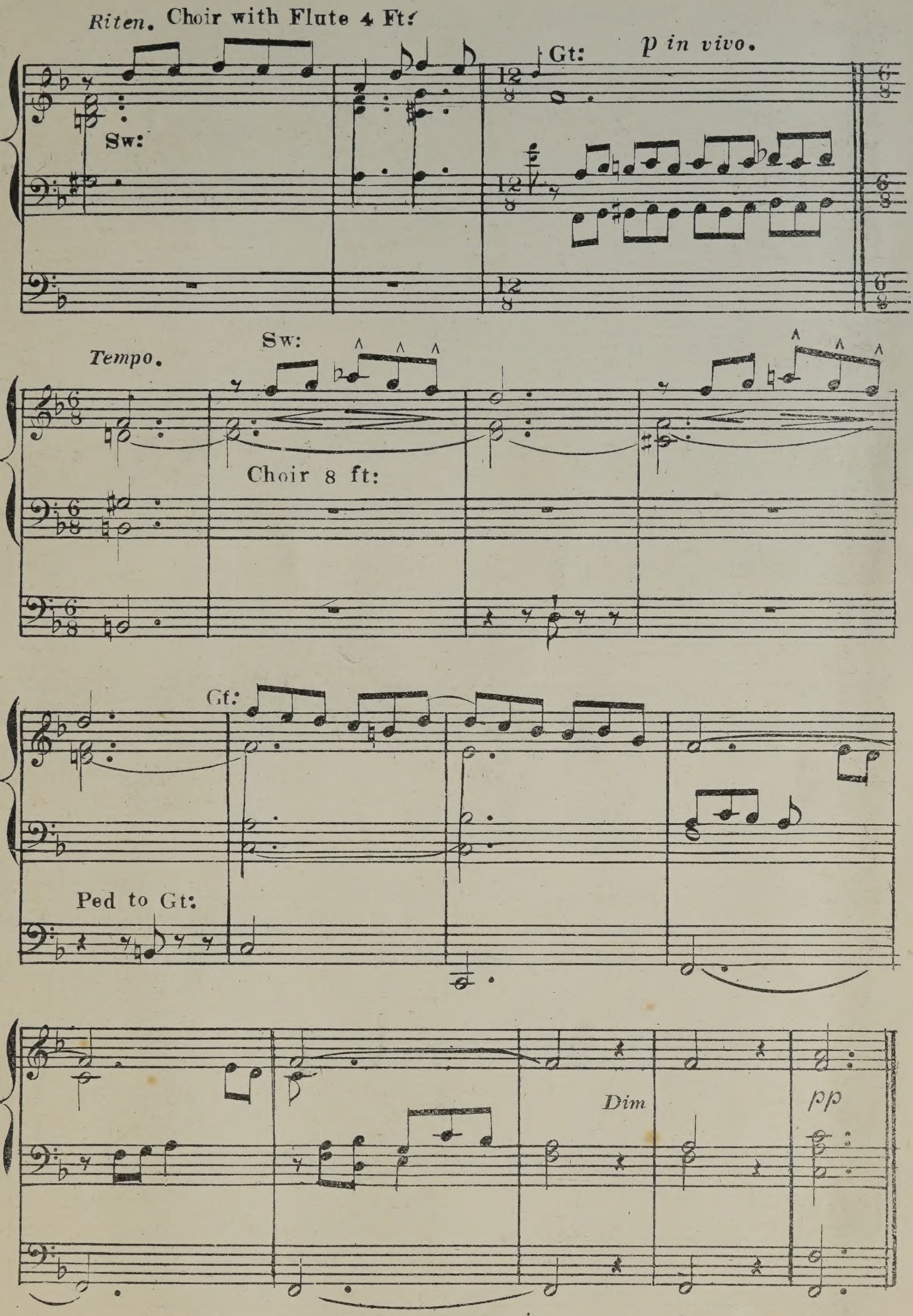
J. W. HINTON MUS: D.


R.H. Swell soft 8 ft: Oboe.
Ben cantando.
L.H. Choir dul & Stop: Diap.
MANUAL.
Bourdon 16 to Ch 8 ft.
PEDAL.


Riten.
Piu mosso e agitato.
Gt Stop Diap only
to Swell without Oboe.
3
2
2
poco a poco cresc.


add Gamba Gt *Allargando.*
Ritenuto.
add Flute Harmonic 4 ft:
Tempo Sw:8 ft:

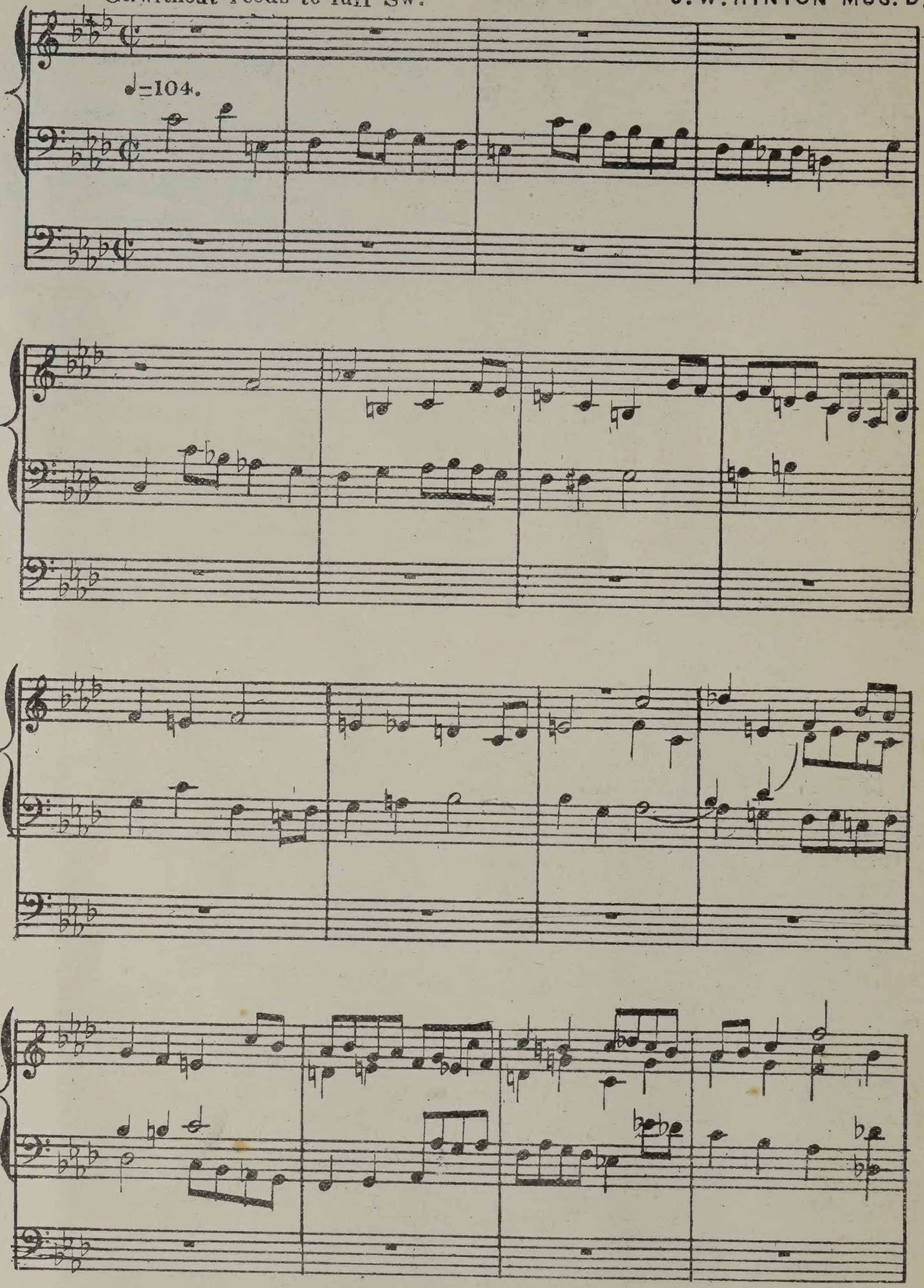

Gt: with open 8 ft:
Piu vivo.
riten.

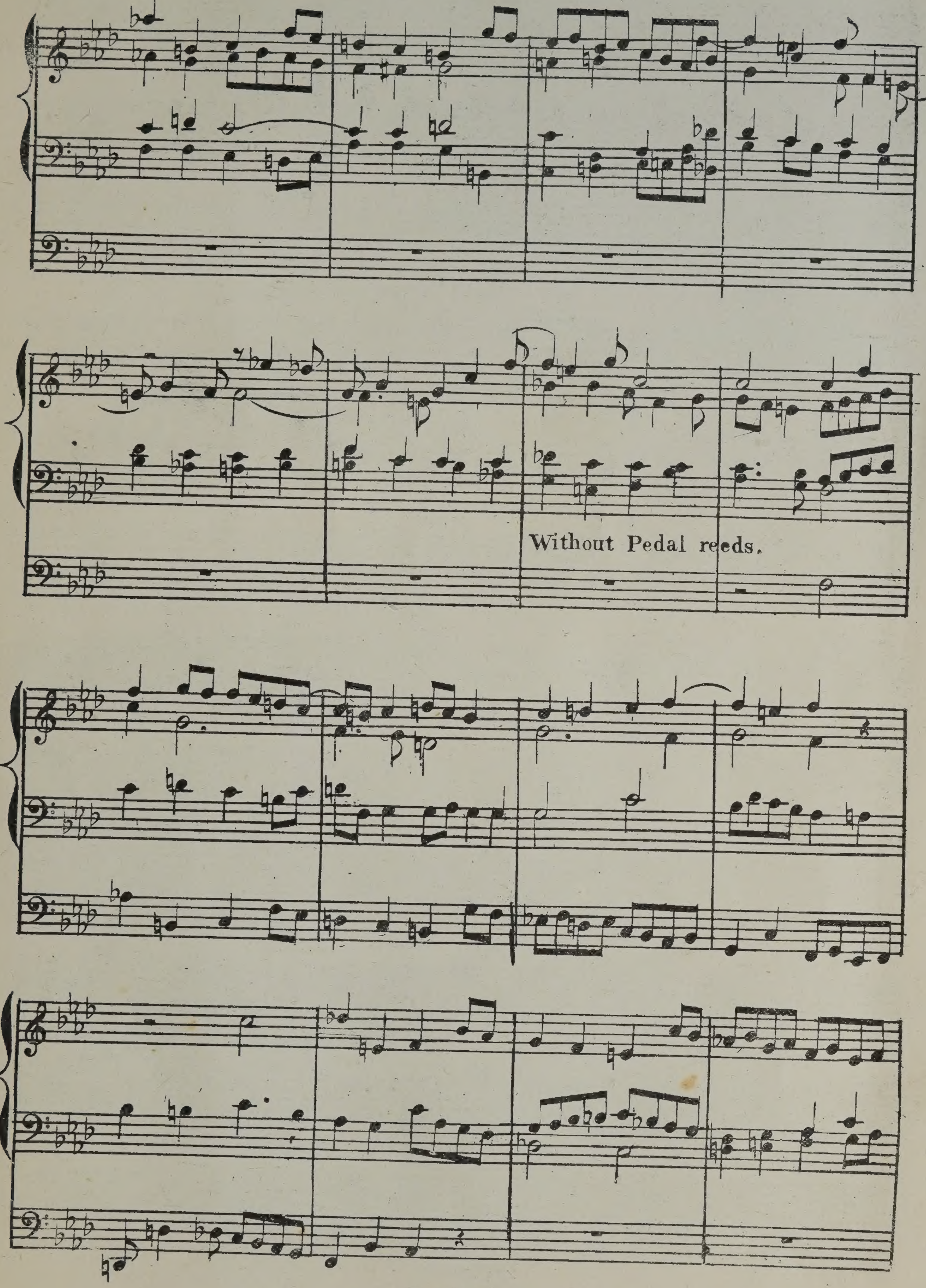

Riten. Choir with Flute 4 Ft:
Sw:
Gt:
p in vivo.
Tempo.
Sw:
Choir 8 ft:
Gt:
Ped to Gt:
Dim
pp

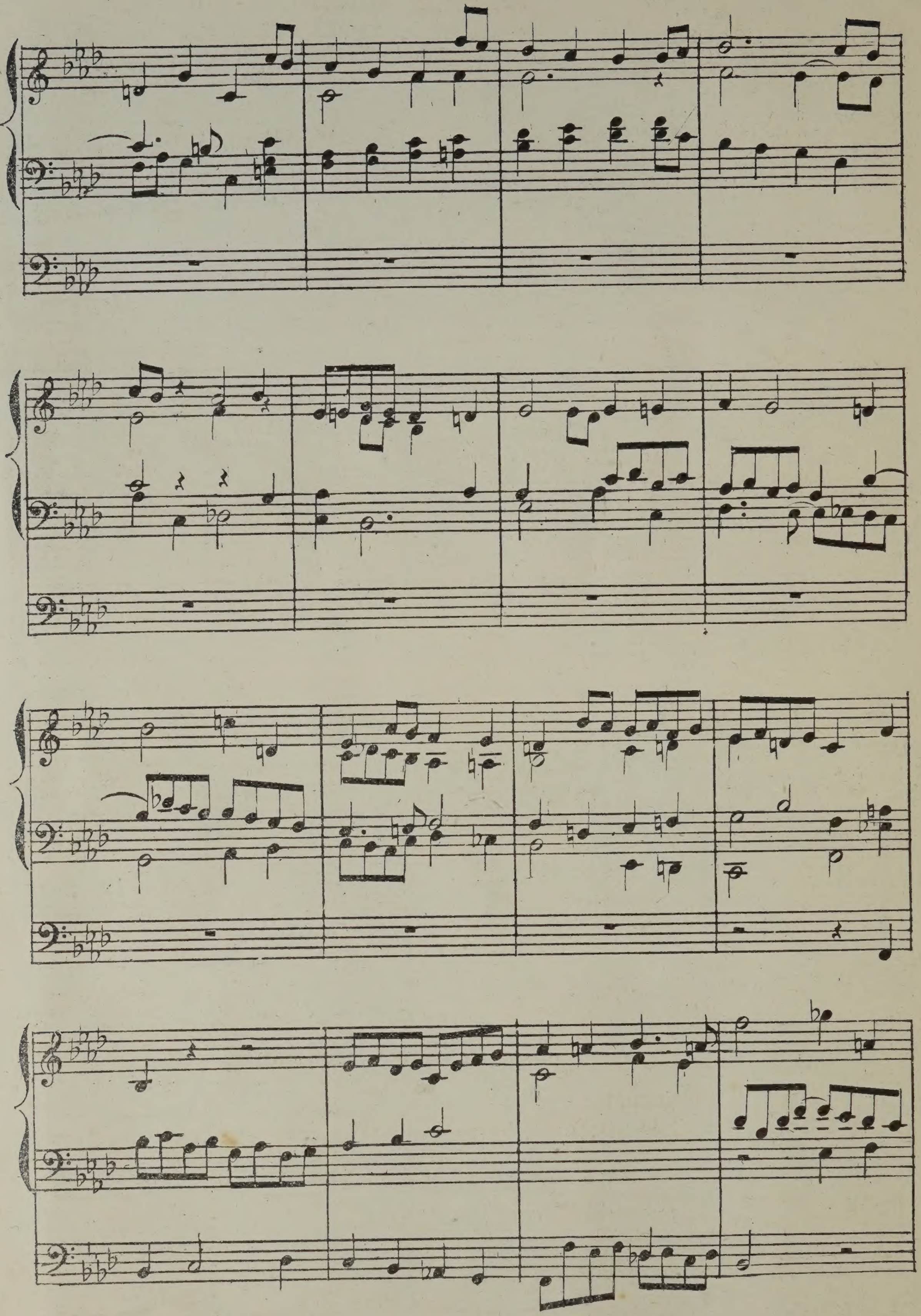
FUGA PRO ORGANO PLENO.

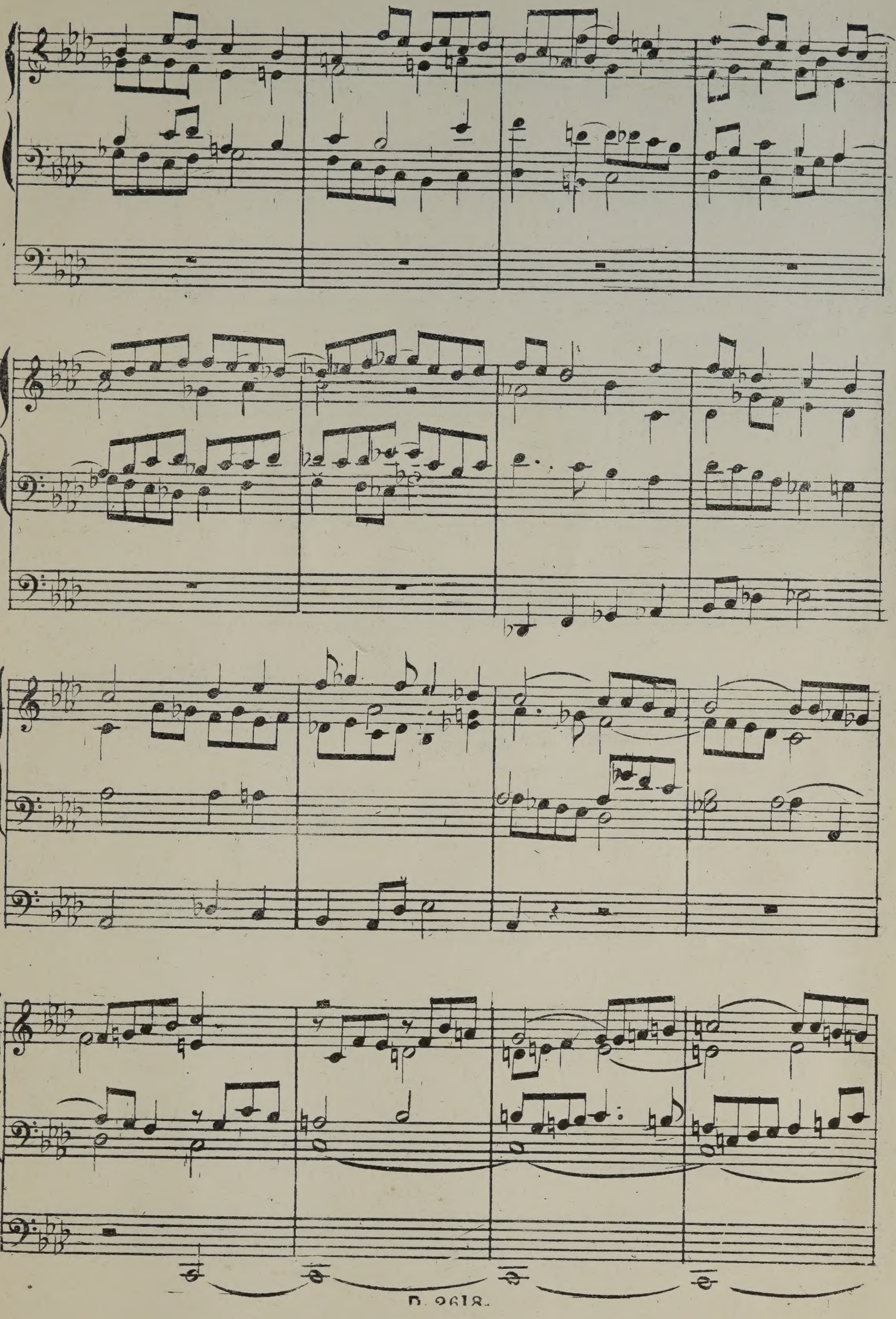
Gt: without reeds to full Sw:

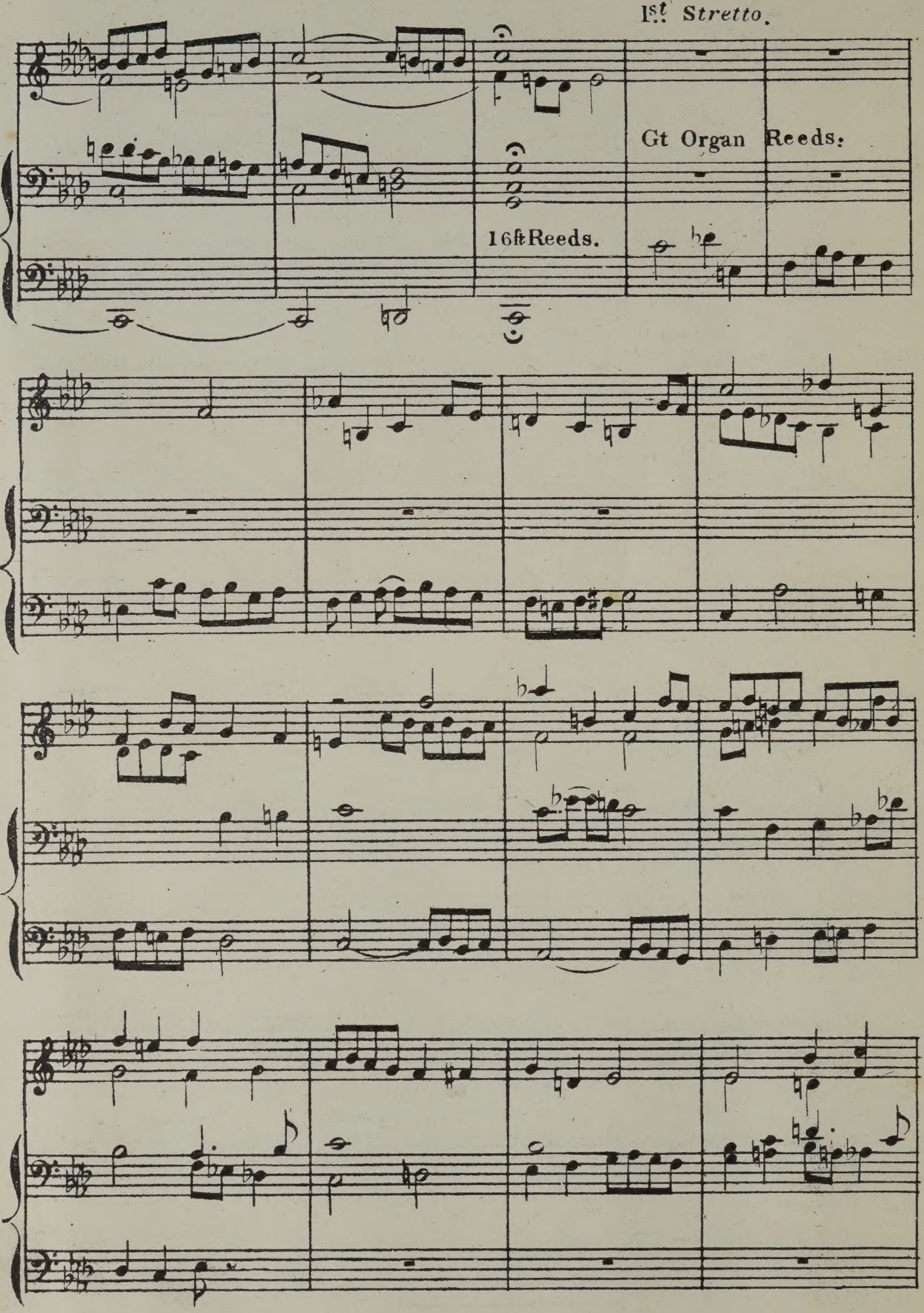
J. W. HINTON MUS. D.



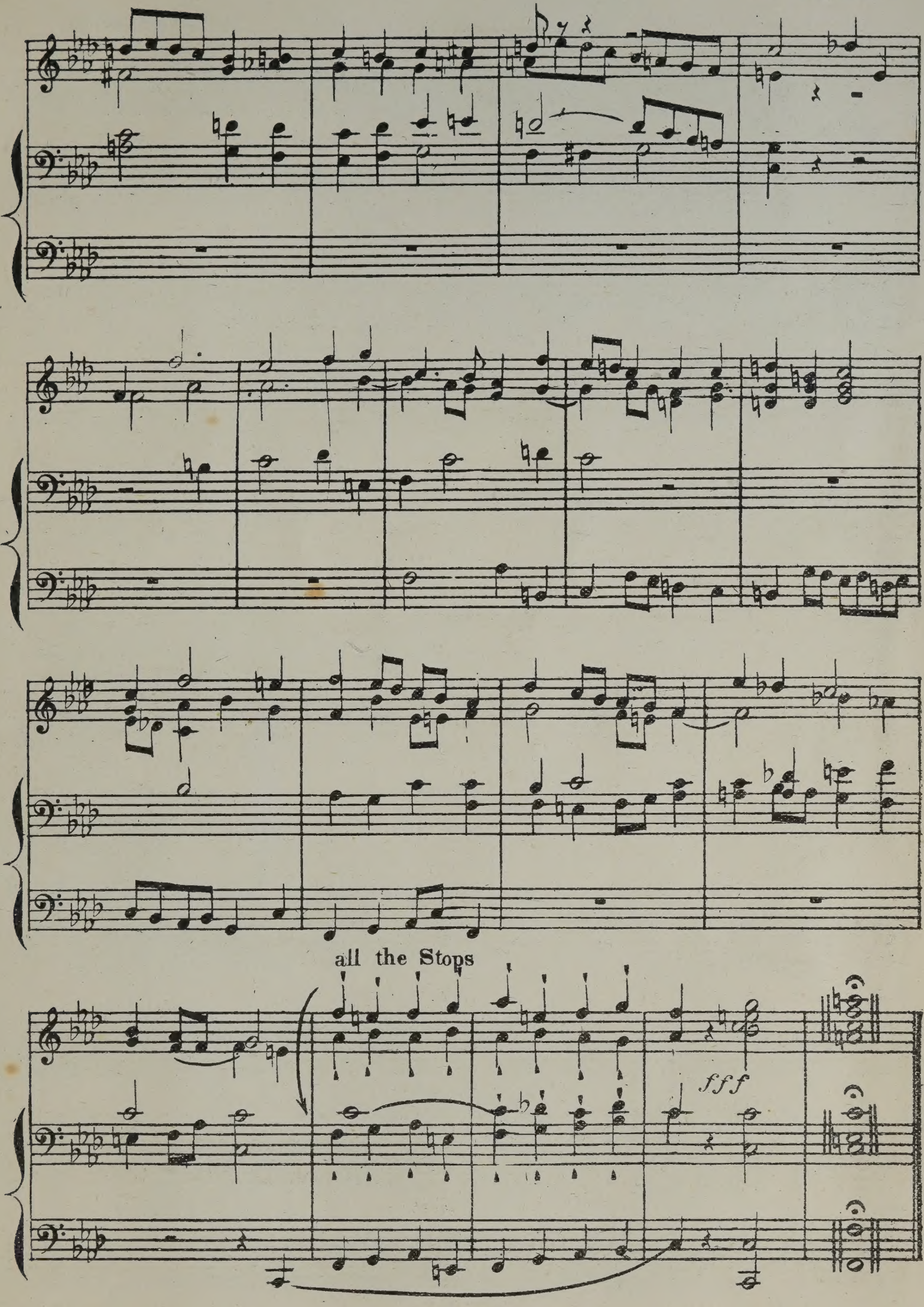

Without Pedal reeds.






1st Stretto.
Gt Organ Reeds:
16ft Reeds.

2d Stretto.

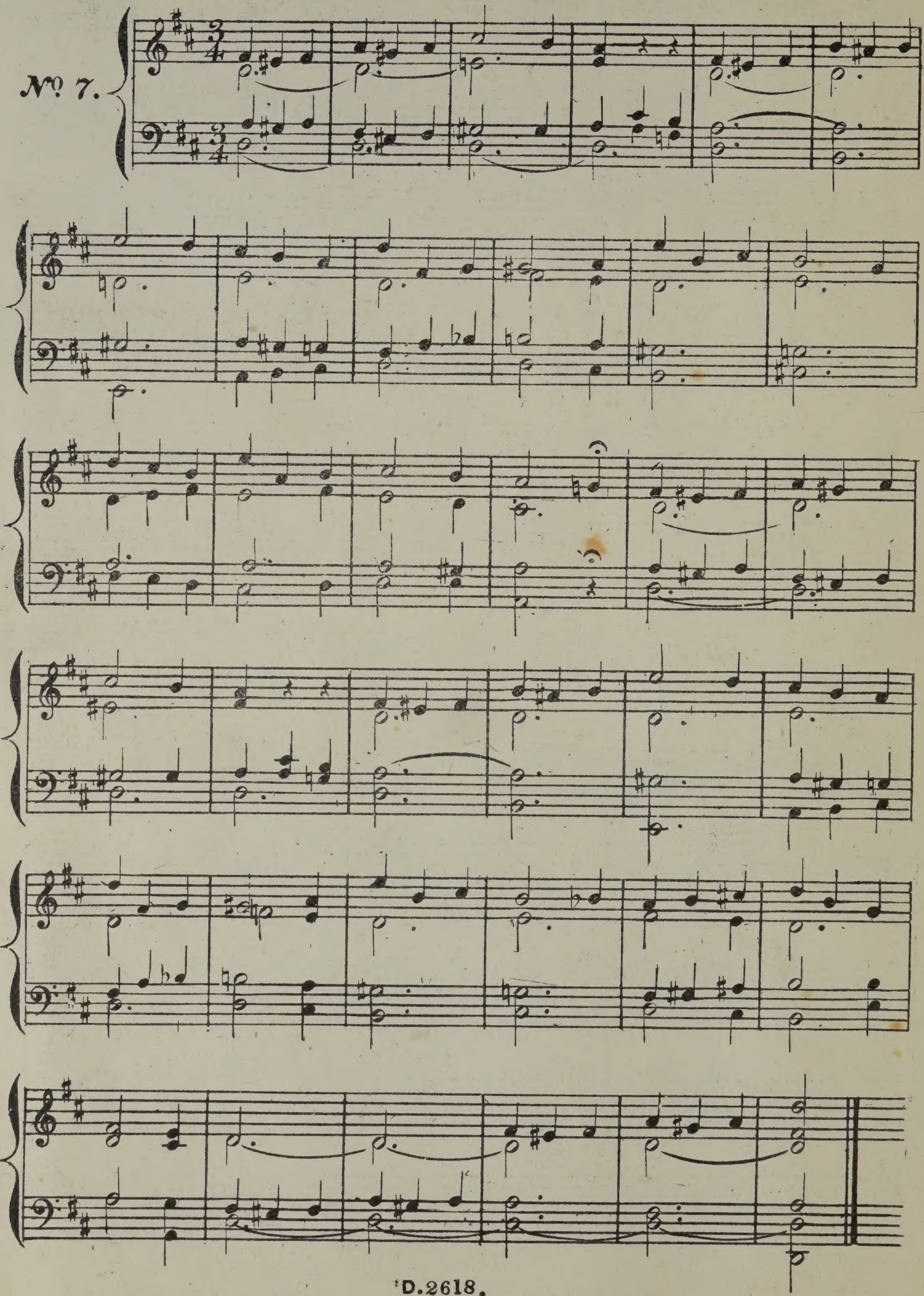

all the Stops
fff

PRELUDE.

Choir Soft 8 ft.

J. W. HINTON MUS: D.

No. 7.



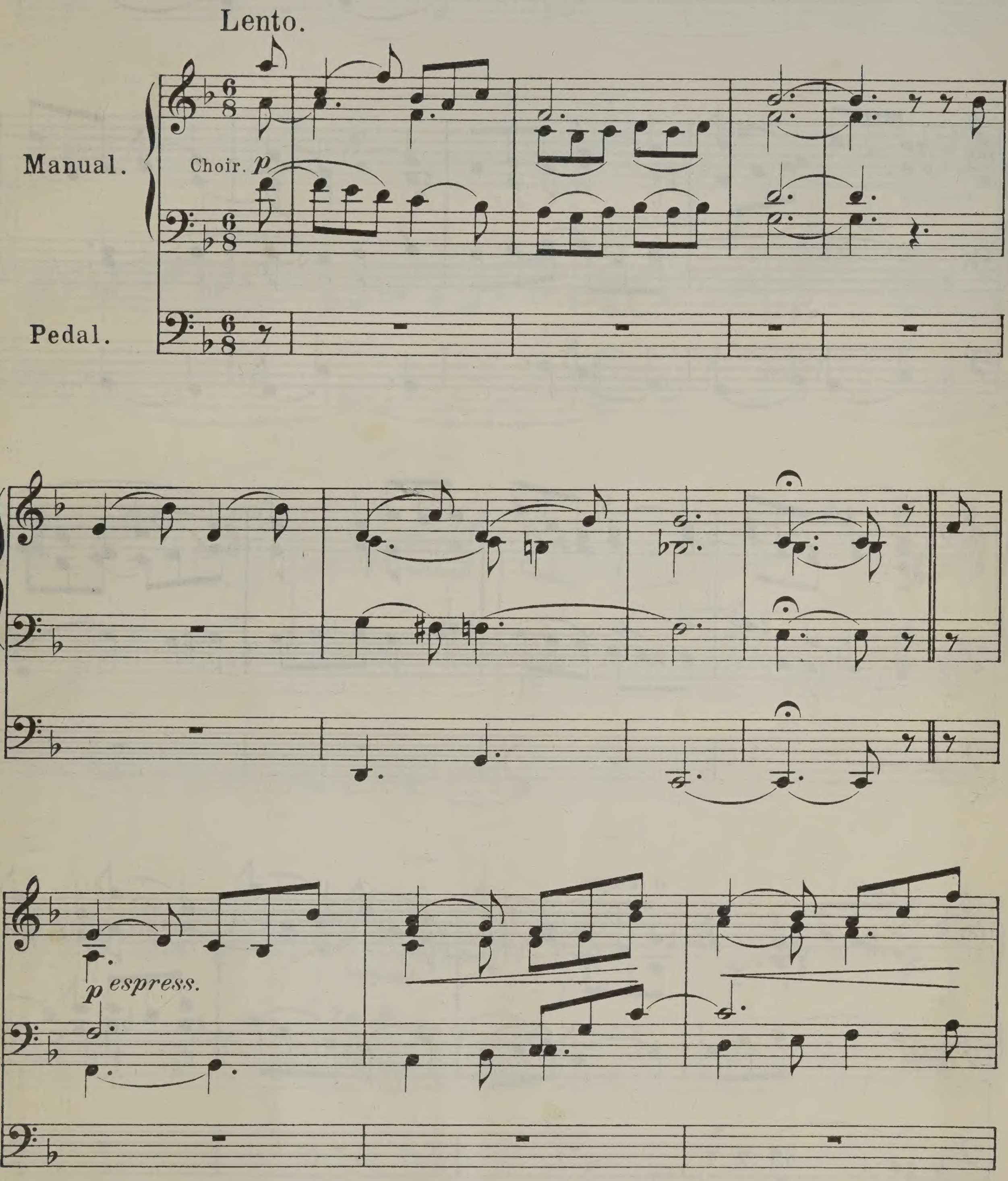
Prize Voluntary "Organist & Choirmaster" Competition August 1902.

Communion.

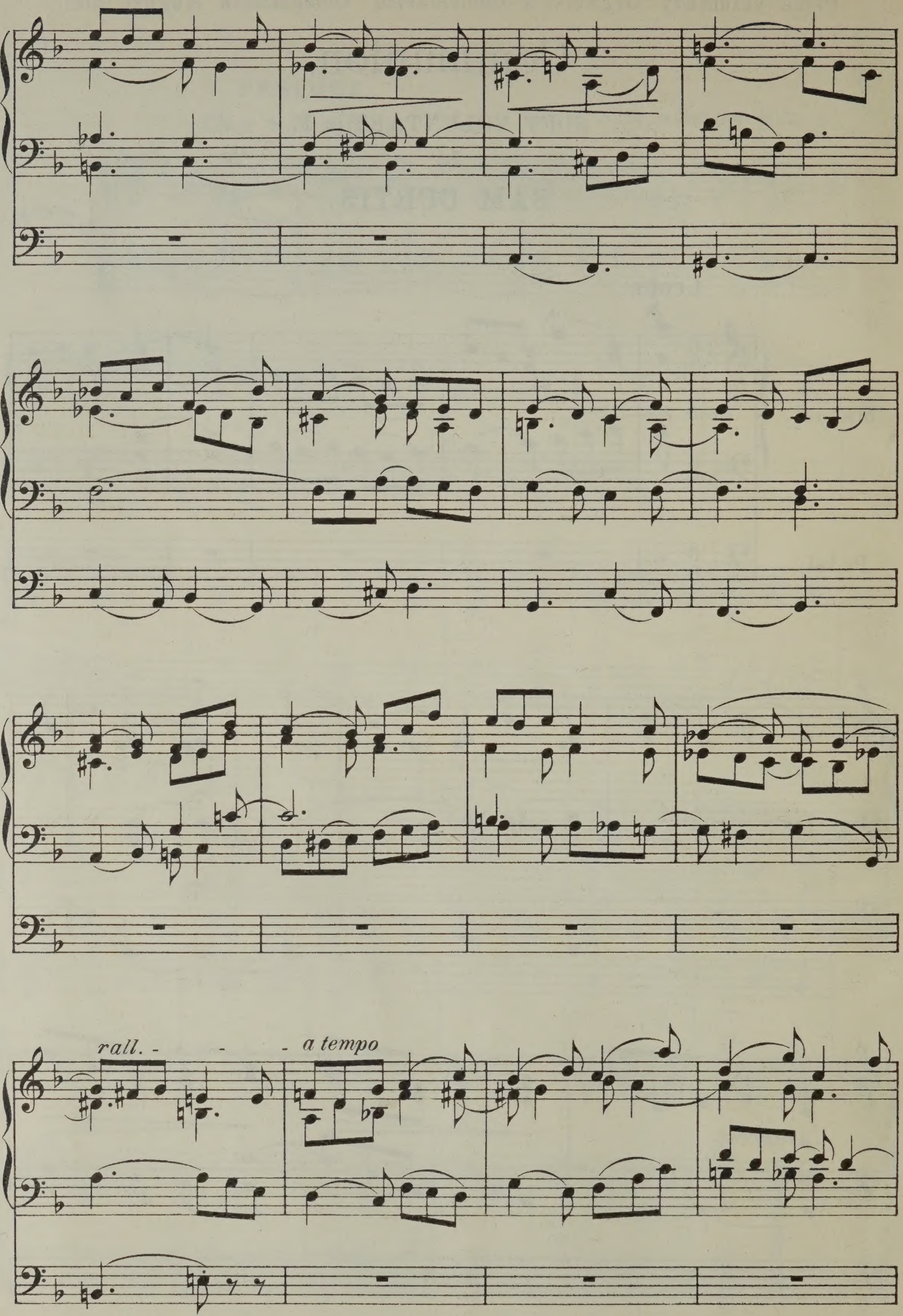
SOFT VOLUNTARY in F.

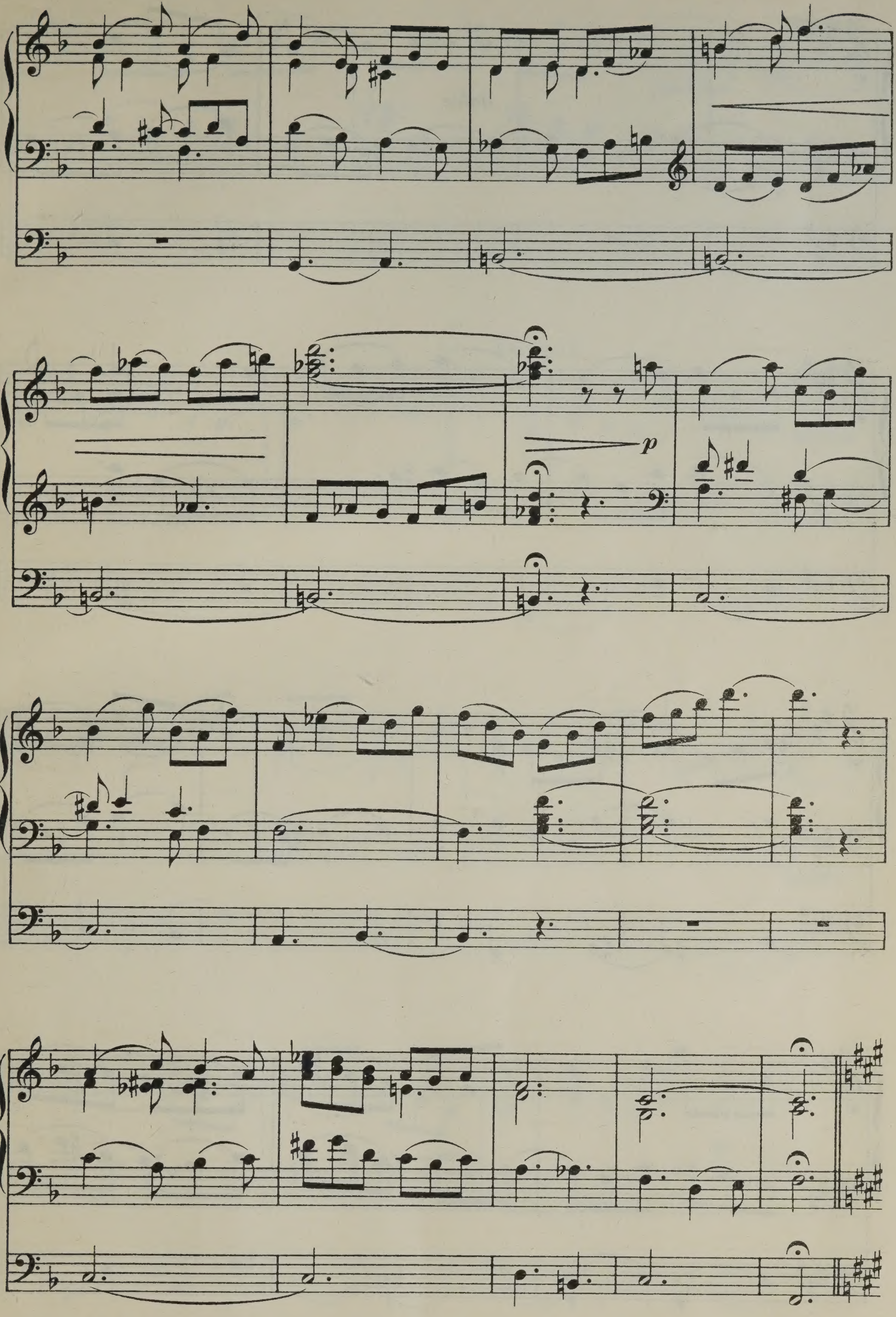
by

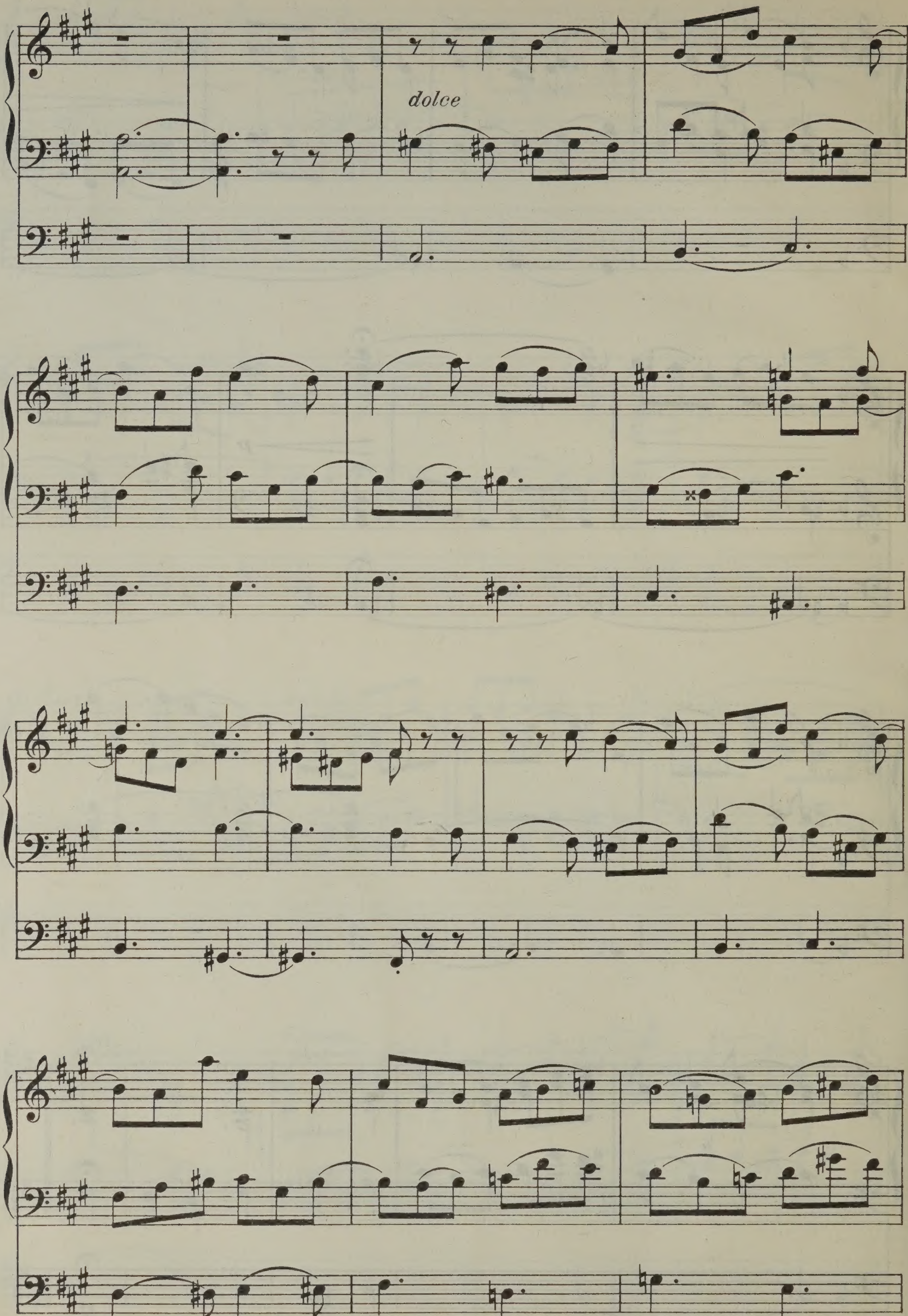
SAM CURTIS.

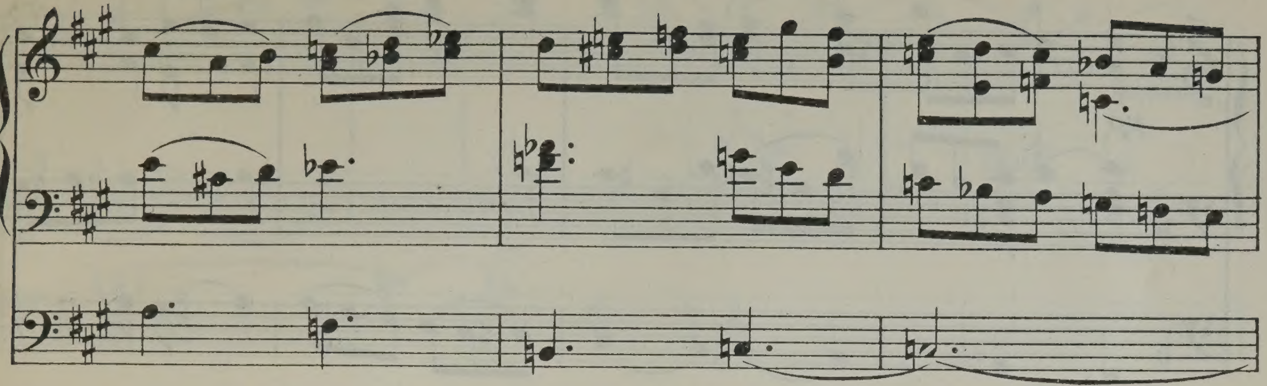

Lento.
Manual.
Choir. p
Pedal.
p espress.

Copyright, The Vincent Music Cº Ltd., 1902.

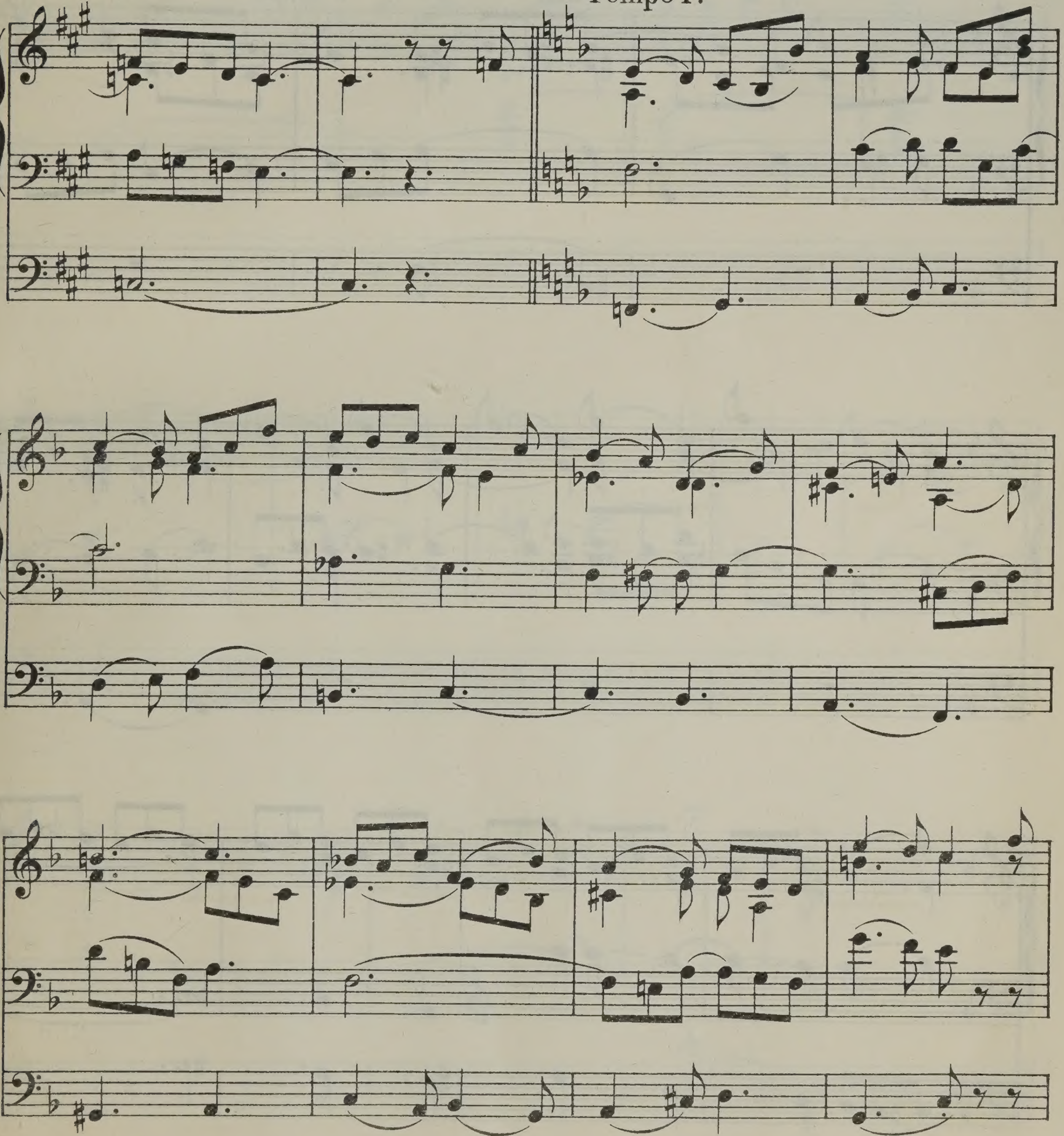

rall. - - -
a tempo


p


dolce



Tempo I.



The Organ Loft.

A Magazine of Organ Music.

Suitable for
Church and Recital purposes.

Edited by Charles Vincent Mus. Doc. Oxon.
Issued on the 1st of the month.
Annual Subscription 8/- net.(post free) Single Numbers 2/6 net.

Contents.

Book I.

1 Berceuse .... *Edmondstoune Duncan.*
2 Grand Choeur .... *William Reed.*
3 The Flight of the Soul .... *Ed. E. Harper.*

Book II.

4 Coro Grandioso .... *G. F. Vincent.*
5 Pastorale .... *Aug. Wiegand.*
6 Cantilene .... *T. A. Meal.*

Book III.

7 Caprice in B flat .... *Herbert Botting.*
8 Cavatina .... *Townshend Driffield.*
9 Nachspiel .... *T. Tertius Noble.*

Book IV.

10 Andante con moto .... *G. H. Loud.*
11 Meditation on the lake of Galilee *Aug. Wiegand.*
12 Grand Choeur .... *T. Haigh*

Book V.

13 Meditation Symphonique .... *G. F. Vincent.*
14 Pastorale .... *Edmondstoune Duncan.*
15 Chant sans Paroles .... *C. E. M. Holmes.*

Book VI.

16 Berceuse .... *A. H. Edwards.*
17 Legend .... *Ed. E. Harper.*
18 Pastorale .... *A. Hollins.*

Book VII.

19 Prelude to Evening .... *Ed. E. Harper.*
20 Minuet .... *W. H. Bell.*
21 Postlude .... *E. H. Smith.*

Book VIII.

22 Prelude .... *Edmondstoune Duncan.*
23 Offertoire .... *W. C. Filby.*
24 Andante Religioso .... *H. A. Scott.*

Book IX.

25 Alla Marcia in D .... *A. H. Edwards.*
26 Melody in F .... *L. Meadows White.*
27 Con Grandezza .... *Charles Vincent.*

Book X.

28 Scherzo .... *H. Percy Richardson.*
29 Prelude .... *Edmondstoune Duncan.*
30 Minuet .... *Alfred King.*

To be continued.

THE VINCENT MUSIC COMPANY LTD.

Nº 55. 9 Berners Street London W.

Music Supplement to "The Organist and Choirmaster,"

MAY 15th, 1899.

THREE VOLUNTARIES

FOR THE

ORGAN.

No. 1.	PRELUDE	E. J. HOPKINS
2.	COMMUNION	C. W. PEARCE
3.	POSTLUDE IN D...	CHARLES VINCENT

* * *

LONDON:
OFFICE OF THE ORGANIST AND CHOIRMASTER,
9, BERNERS STREET, W.

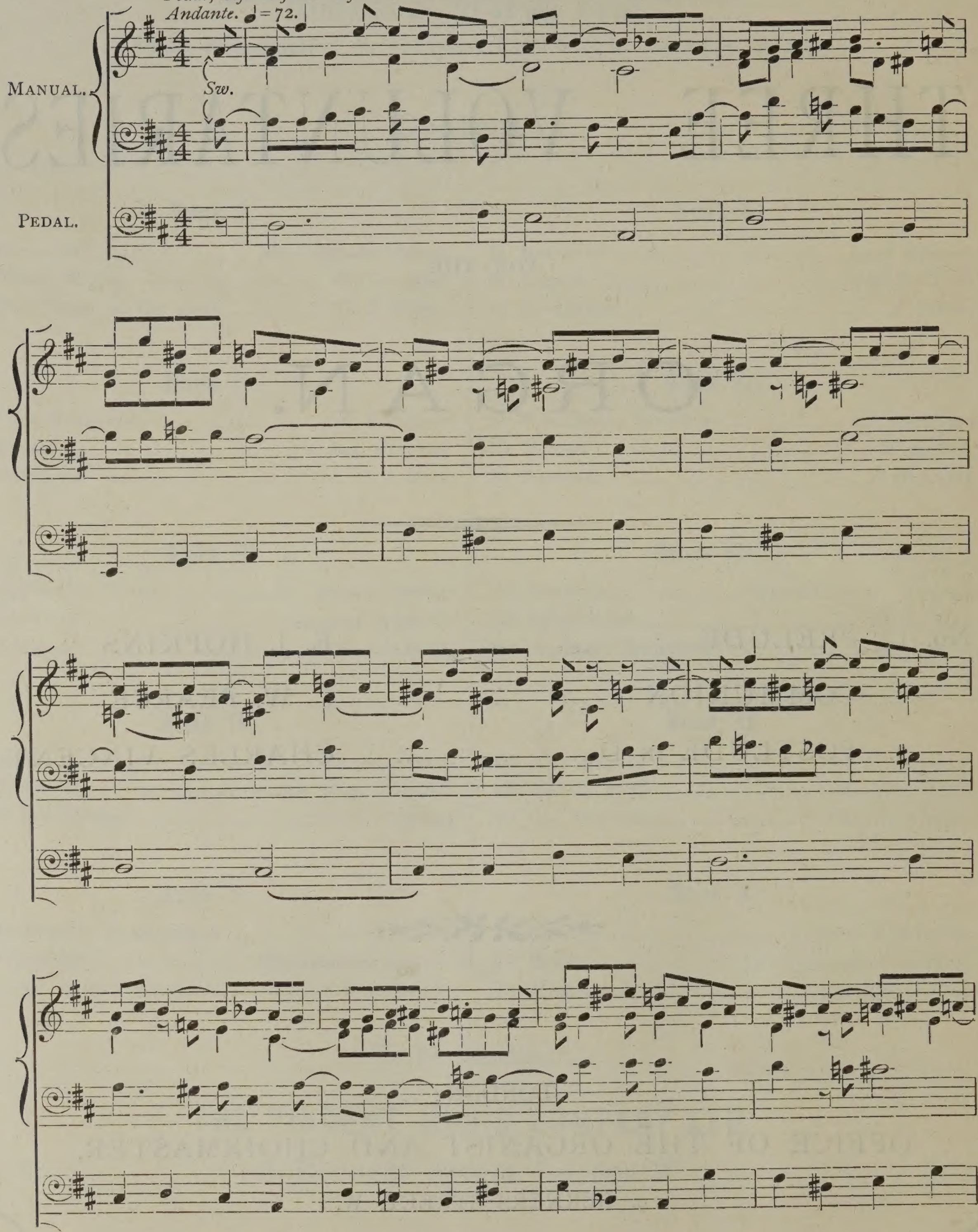
THREE VOLUNTARIES FOR THE ORGAN.

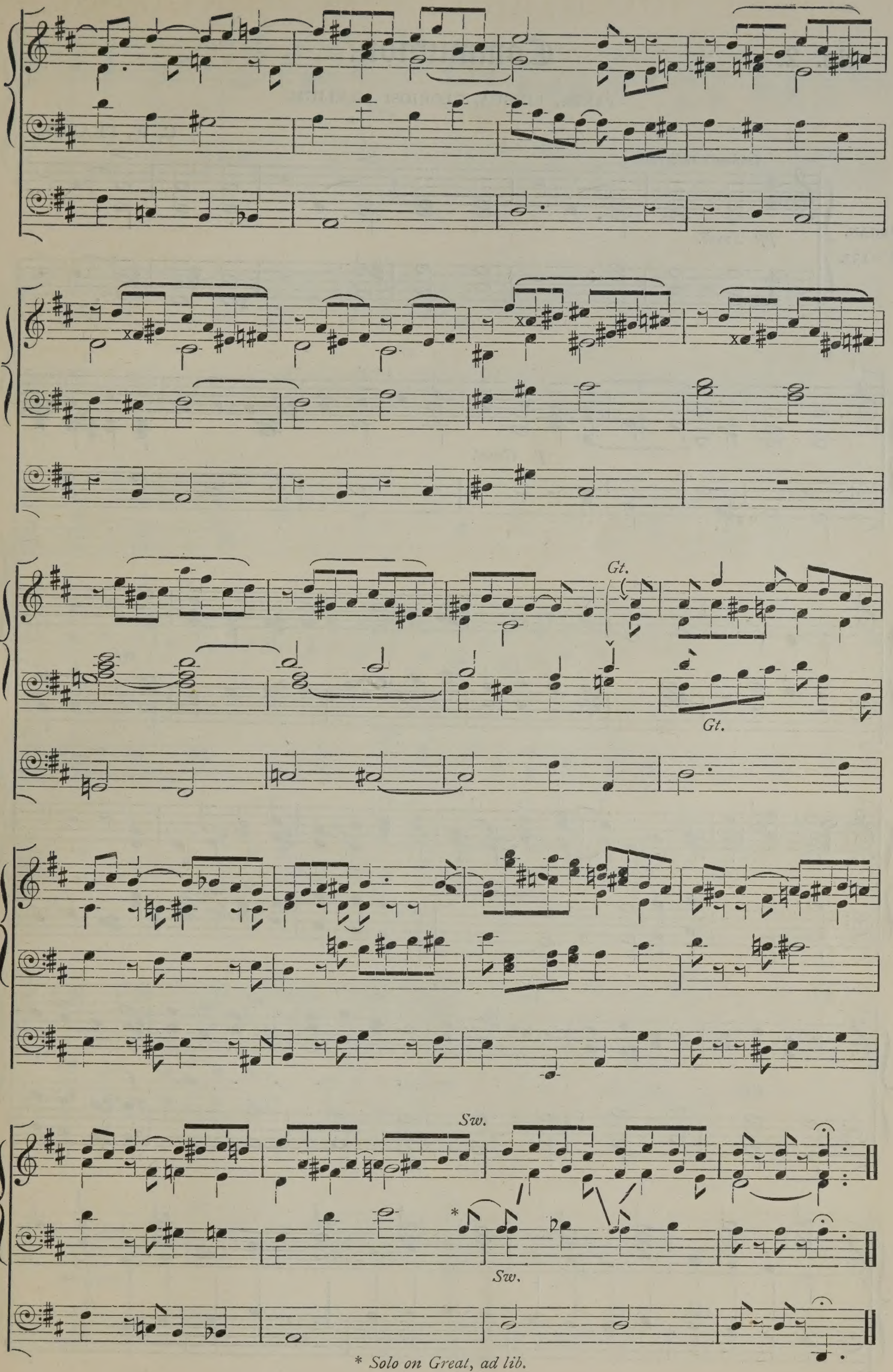
No. 1.

Prelude.

E. J. HOPKINS.
Hon. Organist, Temple Church.

Swell, Diaps. & Prin.
Great, Soft 8 ft., with Swell coupled.
Pedal, Soft 16 ft. & 8 ft.
Andante. ♩ = 72.





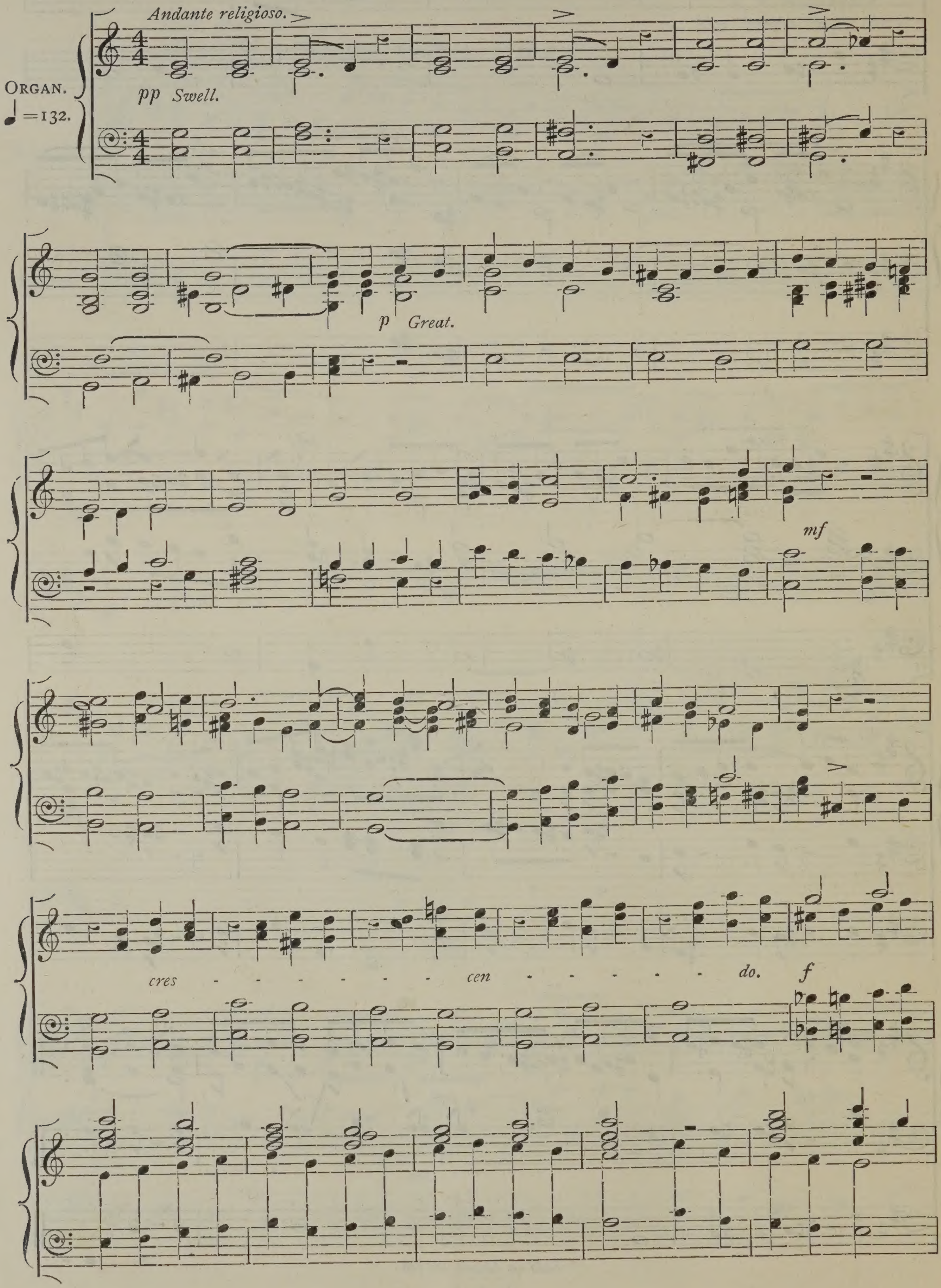
* *Solo on Great, ad lib.*

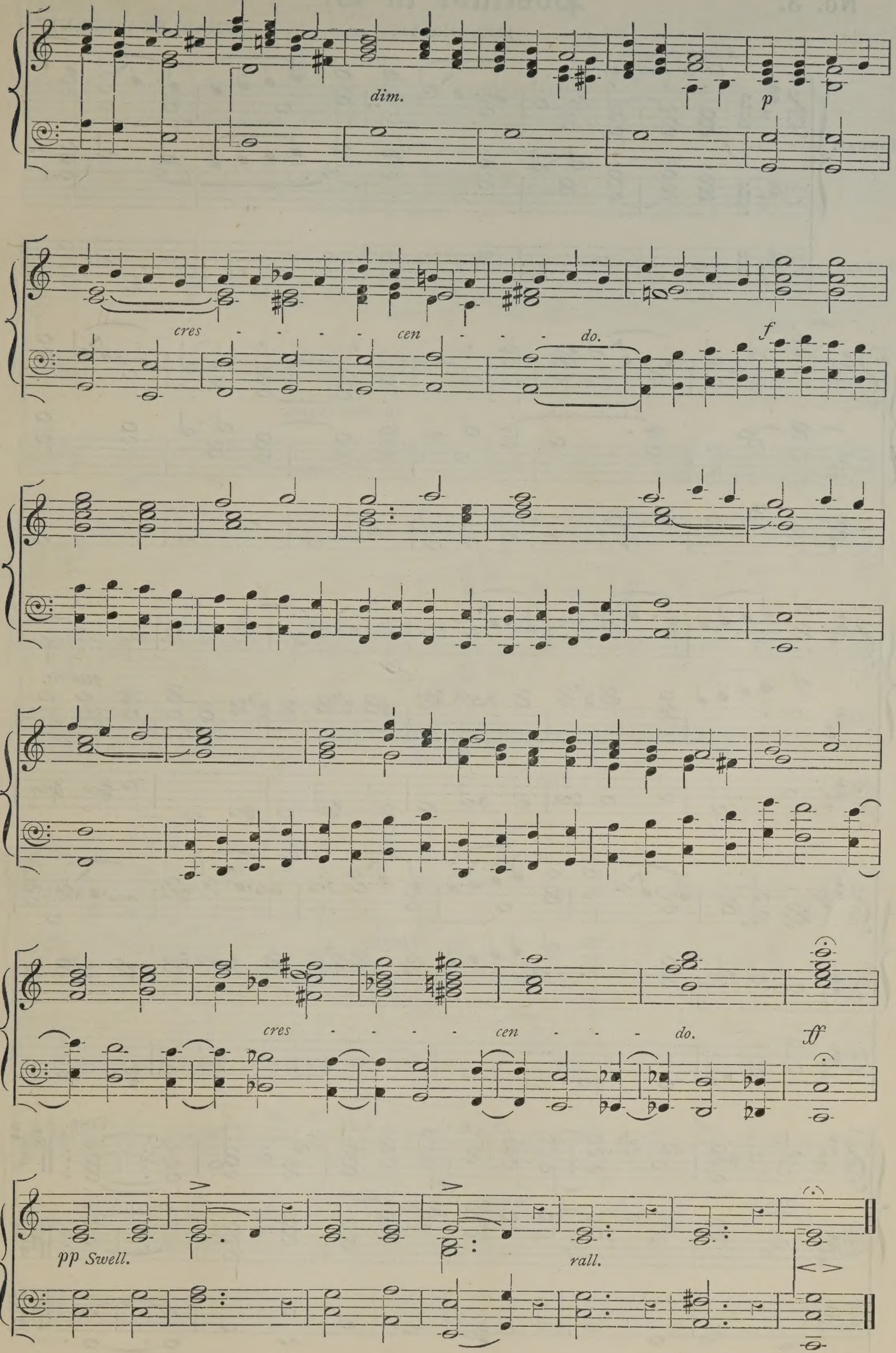
No. 2.

Communion.

PANGE, LINGUA, GLORIOSI PRÆLIUM.

C. W. PEARCE.


Andante religioso.
ORGAN.
♩ = 132.
pp Swell.
p Great.
mf
cres - - - - - - - cen - - - - - - do.
f


dim.
p
cres - - - - cen - - - do.
f
cres - - - - cen - - - do.
ff
pp Swell.
rall.

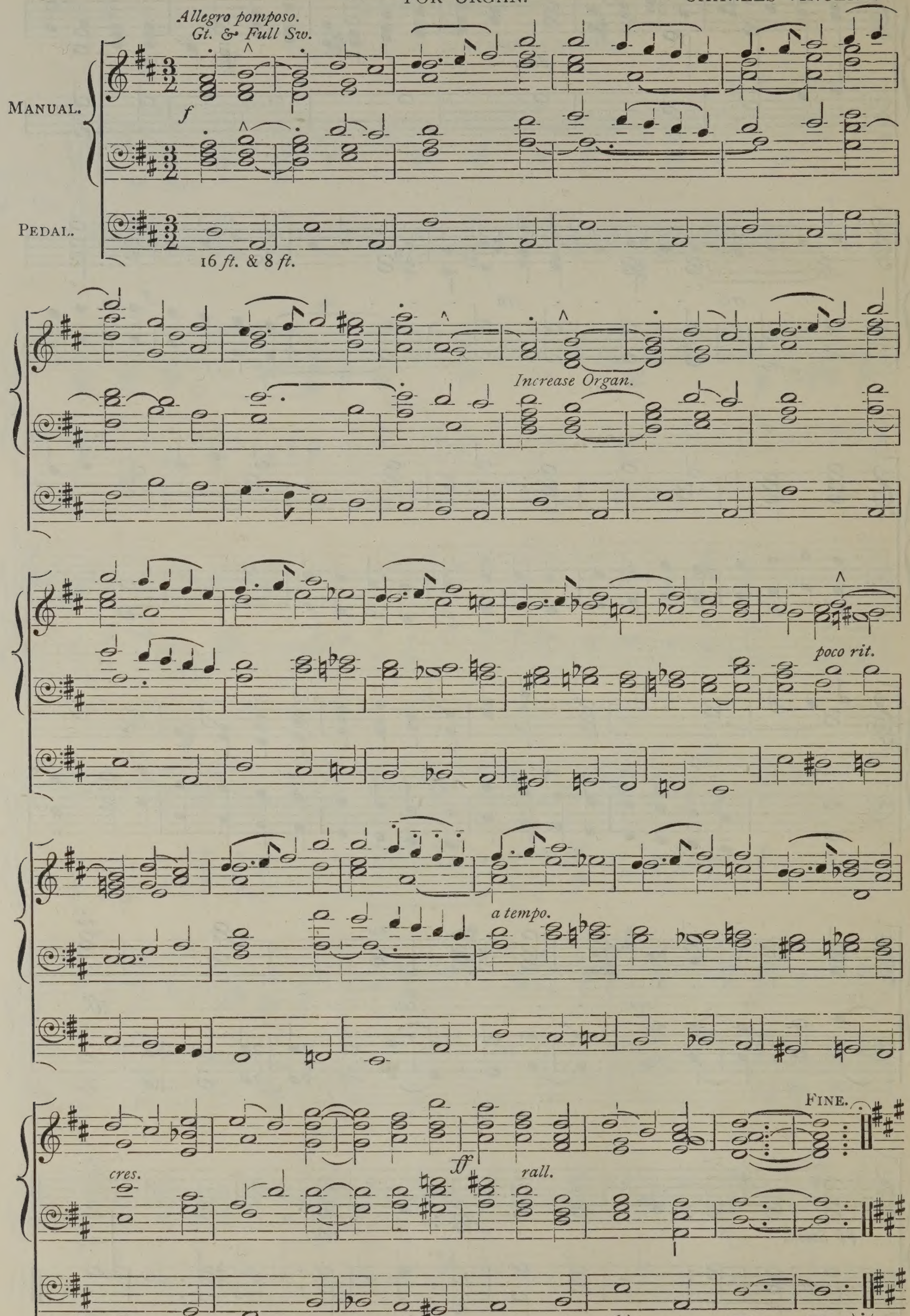
Dedicated to HUGH BLAIR, Esq., M.A., Mus. Bac.

No. 3.

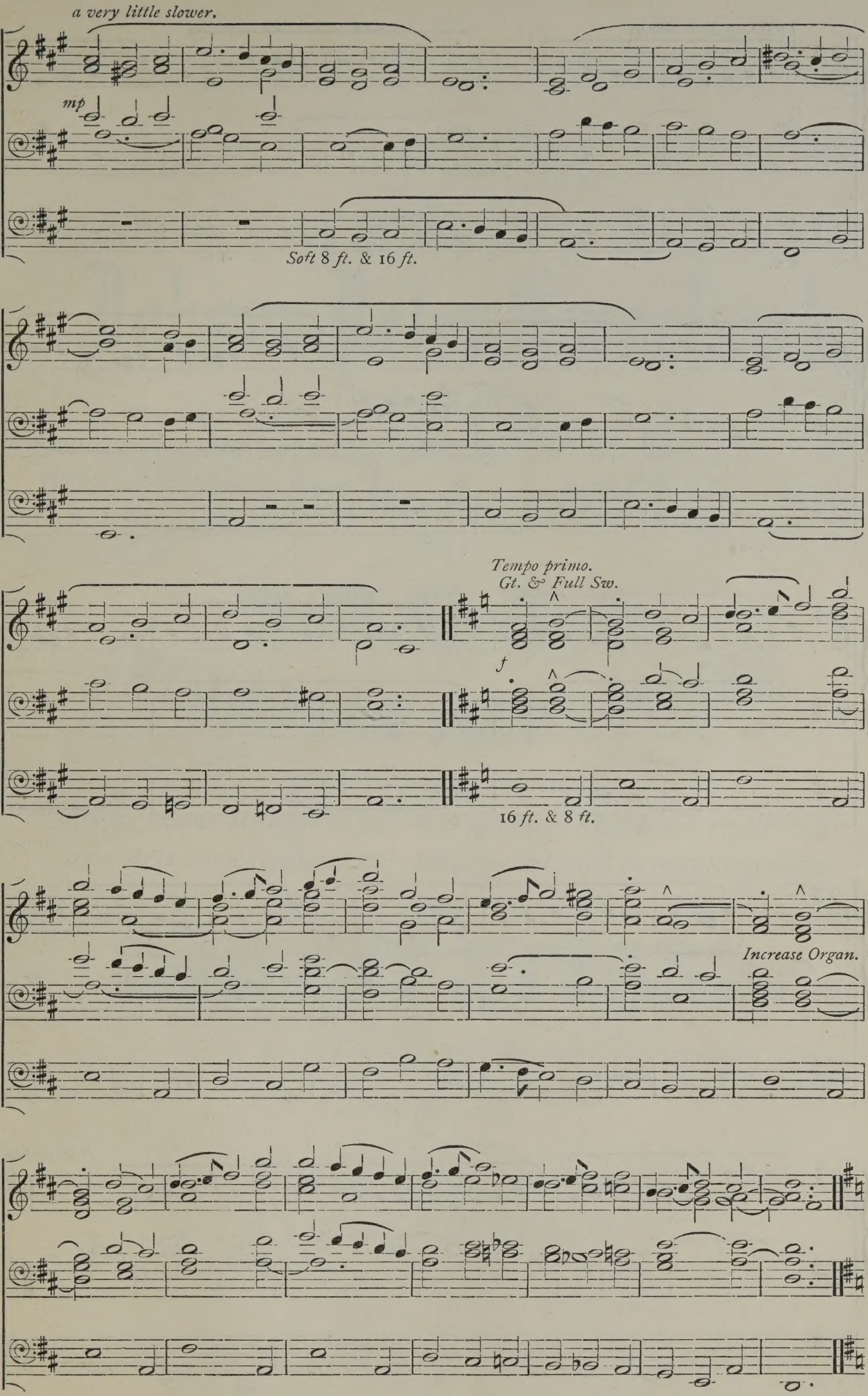
Postlude in D.

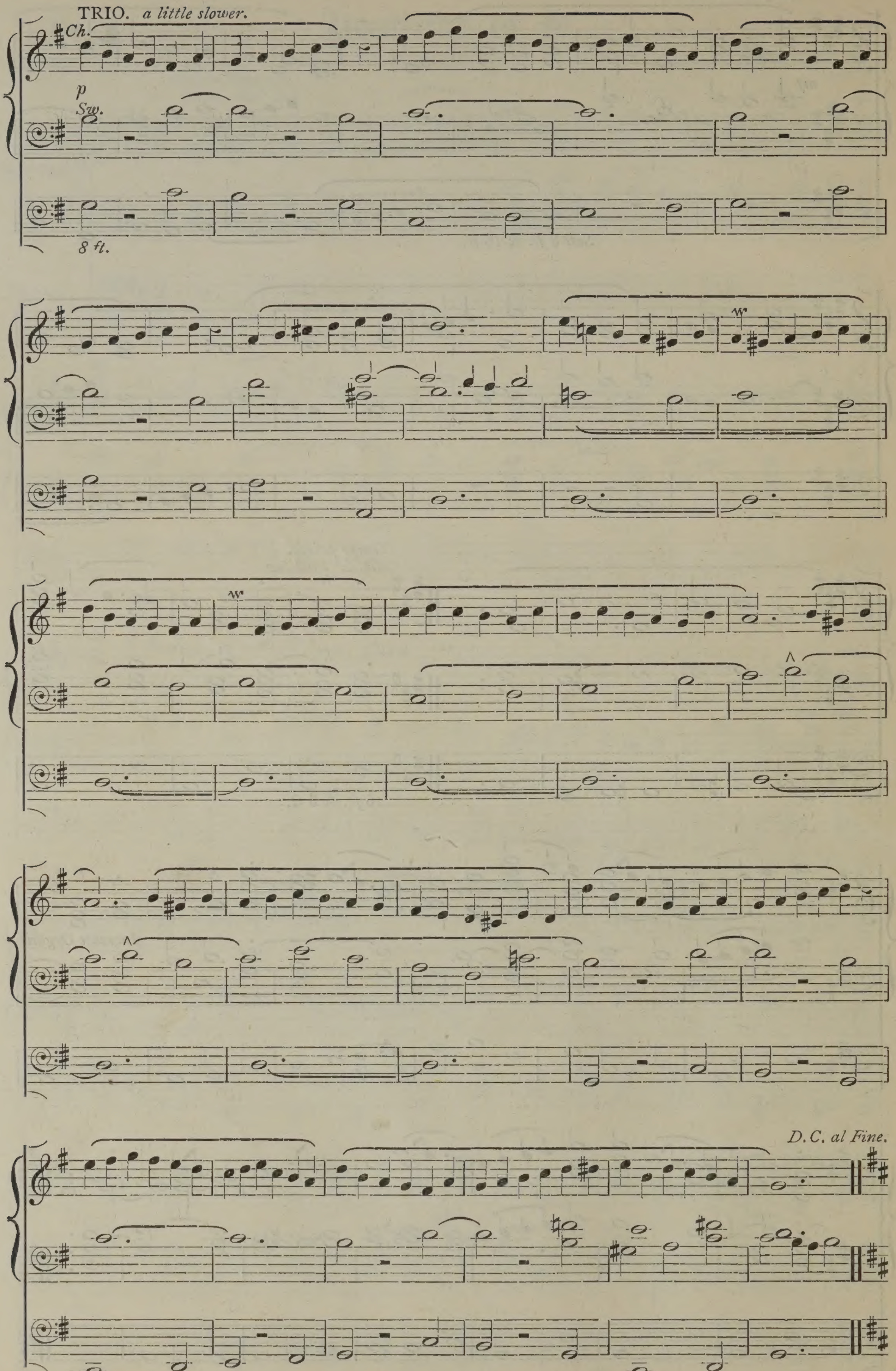
FOR ORGAN.

CHARLES VINCENT.



Allegro pomposo.
Gt. & Full Sw.
MANUAL.
f
PEDAL.
16 ft. & 8 ft.
Increase Organ.
poco rit.
a tempo.
cres.
ff
rall.
FINE.


a very little slower.
mp
Soft 8 ft. & 16 ft.
Tempo primo.
Gt. & Full Sw.
f
16 ft. & 8 ft.
Increase Organ.


TRIO. *a little slower.*
Ch.
p
Sw.
8 ft.
D.C. al Fine.

Johann Peter Sweelinck

(1561–1621)

Drei Fantasien, drei Toccaten und vier Variationen

für

ORGEL

von

SWEELINCK UND SAMUEL SCHEIDT

(Sweelincks Schüler)

nach einem Manuscripte des grauen Klosters zu Berlin
aus der Orgeltabulatur übersetzt und herausgegeben

von

ROBERT EITNER.

Pr. 1 Thlr. netto.

Ent. Sta. Hall.

Verlag und Eigenthum
von
N. SIMROCK IN BERLIN.

Lith. Anst. C. G. Röder, Leipzig.

ALFRED LENGNICK,
58, BERNERS STREET,
LONDON, W.

Statuten

der

Gesellschaft für Musikforschung.

I.

Der Zweck der Gesellschaft besteht in der Förderung der Kunstgeschichte der Musik. Zum Behufe dessen wurde im Jahre 1869 eine Zeitschrift gegründet „Monatshefte für Musikgeschichte.“ Die Weiterführung dieser Zeitschrift, nach dem im 1. Jahrgange, Heft 1 veröffentlichten Programme, ist die Hauptaufgabe der Gesellschaft. Weitere Unternehmungen im Interesse der Musikgeschichte, über die unter VI. gesprochen wird, hängen von den der Gesellschaft zu Gebote stehenden Geldmitteln ab.

II.

Mitglied kann Jeder werden, welcher einen Beitrag von jährlich 2 Thaler preussisch praenumerando zahlt. Erreicht die Mitgliederzahl die Höhe von 200, so wird der Beitrag auf $1^1/_2$ Thaler, von 300 ab auf 1 Thaler herabgesetzt. Weitere Ermässigungen werden vorbehalten. Sobald die Gesellschaft 100 Mitglieder umfasst, werden Diplome angefertigt und jedem Mitgliede auf seinen Namen ausgefertigt zugestellt.

Anmeldungen zur Aufnahme in die Gesellschaft sind bis auf Weiteres an den Redakteur der Monatshefte zu richten, ebenso ist der Jahresbeitrag demselben frankirt einzusenden.

Ausschusses einzuholen und kann nur dasjenige Werk durch den Druck veröffentlicht werden, welches der Ausschuss einstimmig bezeichnet hat.

Die Rechnungslegung, sowie ein Bericht über das Verwaltungsjahr wird den Mitgliedern durch den Druck bekannt gemacht.

Nachtrag.

Wie nöthig uns eine Bibliothek von geschichtlichen Nachschlagewerken und einer umfangreichen Sammlung musikalischer Zeitschriften, nebst neuen Sammelwerken und neuen Ausgaben alter Kompositionen ist, wird ein Jeder lebhaft empfinden. Die Anlage einer solchen Bibliothek soll eines jeden Mitglieds eigenes Interesse befördern. Wenn auch die Mitglieder über ganz Europa verstreut sind, so ist doch der Vortheil allein schon zu berücksichtigen, wenn ein Jeder weiss, wo er Anfragen gewiss beantwortet erhält.

Ueber den letzten Antrag sollen seiner Zeit noch besondere Statuten ausgearbeitet werden.

Einlaufende Geschenke werden vorläufig beim Redacteur deponirt und in den Monatsheften angezeigt.

Berlin, den 7. Februar 1870.

Der Ausschuss:

A. Asher & Comp., M. Bahn, H. Bellermann, E. Bock, Frz. Commer, Carl Drefsel in Carlsruhe, Otto Kade in Schwerin (Mecklenburg), Emanuel Mai, Freiherr F. von Mettingh in Zerzabelshof, Wilh. Rust, J. A. Stargardt, G. W. Teschner, C. F. Weitzmann.

Verwaltendes Mitglied Rob. Eitner, Berlin, Schönebergerstrasse 23.

HERRN

Prof. August Haupt

Organist an der Parochialkirche
und Direktor des Kgl. Kircheninstituts

ZU

BERLIN

hochachtungsvoll zugeeignet

VON

ROB. EITNER.

Vorwort.

Das Verdienst des siebzehnten Jahrhunderts besteht in der Erkenntniss der musikalischen Formen und deren Entwickelung und theilweisen Ausbildung.

Die Instrumentalmusik früherer Jahrhunderte besass, soweit wie wir sie verfolgen können, keine eigentliche Literatur, sondern begnügte sich damit die mehrstimmigen Gesänge wiederzugeben, entweder im Arrangement für die Orgel, Laute und Klavier, oder in unmittelbarer Wiedergabe der Singstimmen auf Streich- oder Blasinstrumenten, wie man es auf den Titeln der alten weltlichen und geistlichen Liederbücher selbst angezeigt findet.

Zwar kommen in den alten Tabulaturbüchern auch Tonsätze vor, die mit den Ueberschriften: Praeludium, Primus tonus etc. versehen sind und man daraus den Schluss ziehen könnte, dass sie wirkliche Instrumentalsätze waren, doch schliessen sie sich in ihrem Charakter und ihrer äusseren Form so genau an die Gesangssätze an, dass man eben daraus erkennt, wie fern ihnen die formelle Ausbildung und Ausarbeitung eines Tonsatzes lag und wie allein der Text der leitende Gedanke war, der ihnen die äussere und innere Form des Musikstückes vorschrieb. Hieraus lässt sich auch der Gebrauch erklären, warum sie mit Vorliebe einer Stimme (gewöhnlich dem Tenore) entweder eine Melodie aus dem gregorianischen Kirchengesange, oder ein weltliches Lied zuertheilten und sich an diese beiden wichtigen Faktoren der alten Musik unmittelbar anschlossen, sowohl in ihren einzelnen Motiven als in Form und äusserem Umfange.

Selbst die alte Kontrapunktik war eine andere als die spätere, denn sie bestand nicht in der Entwickelung und Verwerthung eines Motives, sondern in der mehr oder weniger strengen Nachahmung einer fortlaufenden Stimme, welche entweder ein Cantus firmus oder eine frei erfundene war und dann aus einer Aneinanderreihung melodischer Motive bestand.

Der Charakter der alten Kompositionen (bis ans Ende des sechszehnten Jahrhunderts) war daher in Hinsicht der Form ein völlig unsteter und das Bewusstsein einer musikalischen Form noch gar nicht vorhanden. Wenn auch einzelne alte Lied-Melodien die dreitheilige Form im schönsten Ebenmaasse darstellen, wie das Lied: „Wo sol ich mich hinkeren, ich armes brüderlein“ (Forster 1540 Nr. 57), so giebt das noch keinen Beweis gegen obige Behauptung, sondern sind solche kleine Meisterstücke allein aus einem ursprünglichen Naturtriebe entsprungen, an dessen Hand aber nach und nach die musikalische Form zum Gesetze gelangte; und dies vollzog sich eben im Laufe des siebzehnten Jahrhunderts.

Die vorliegenden Orgelkompositionen haben den doppelten Werth, dass sie nicht allein die ältesten bis jetzt bekannten Instrumentalsätze repräsentiren, sondern auch das Bestreben in sich tragen, dem Tonsatze einen einheitlichen und formellen Charakter zu verleihen und den Weg anbahnen aus einem Hauptmotive und seinen Nebenmotiven einen Tonsatz auch ohne Text aufzubauen.

Wer dieses Bestreben in den vorliegenden Orgelsätzen genau verfolgt und vertraut ist mit der früheren Musik-Literatur, der wird die Wichtigkeit und die Bedeutsamkeit der Sweelinck'schen Leistungen richtig zu würdigen wissen.

JAN PIETERS SWEELINCK

war nach allen neueren Untersuchungen um 1561 (oder 1562) in Holland (vielleicht in Deventer) geboren und zeichnete sich als Komponist und besonders als Orgelspieler aus. Bisher kannte man seine hohe Bedeutung als Komponist und Virtuose fast allein aus den wahrhaft begeisterten und überschwenglichen Lobeserhebungen seiner Zeitgenossen und seiner Schüler. Durch den Verein zur Beförderung der Tonkunst in Amsterdam angeregt in Bibliotheken nach den Werken dieses Meisters zu forschen, hat mir das Glück und der Zufall eine ganze Reihe Werke zugeführt, und unter diesen auch ein schon mehrfach genanntes aber wenig gekanntes Manuscript (Kopie), welches sich im grauen Kloster zu Berlin befindet. Durch die Güte des Bibliothekars, Herrn Prof. Heinrich Bellermann, war es mir möglich, eine Kopie und Uebersetzung desselben zu machen.

Das Manuscript, in hoch Folio, 32 Blätter, enthält nur Orgelkompositionen in der deutschen Orgeltabulatur (die hinlänglich bekannt ist) von Sweelinck, Samuel Scheidt, einem Schüler Sweelincks, Caspar Hassler, Johann Ulrich Steigleder und einigen Unbekannten. Also durchweg von Komponisten, die in der zweiten Hälfte des sechszehnten Jahrhunderts geboren und in der ersten Hälfte des folgenden Jahrhunderts gestorben sind. Der Inhalt besteht in Fantasien, einige davon „in der Manier eines Echo", Toccaten und Variationen auf weltliche Lieder. Die zwei verschiedenen Handschriften, die sich in dem Manuscripte finden, gehören beide der Mitte des siebzehnten Jahrhunderts an. Der grösste Theil ist von der ersten Handschrift geschrieben, während nur wenige Blätter, auf denen sich Caspar Hassler's Fantasie und einige Variationen befinden, von einer anderen Hand herrühren.*)

Die Sweelinck'schen Kompositionen, welche in der Zeit von 1600—1620 geschrieben sein werden, bestehen aus 3 Fantasien (hier sämmtlich abgedruckt), 5 Toccaten (nur drei davon aufgenommen), 6 Variationen über: „Von der Fortuna werd ich getrieben", halb von Sweelinck und halb von Scheidt komponirt und 4 Variationen über eine „Paduana und Hispania" auch von Sweelinck und Scheidt (letzteren hier abgedruckt). Die übrigen Orgelstücke bestehen in einer Fantasie von Steigleder, einer anderen von Caspar Hassler und mehreren Variationen ohne Autor. Die letzte Nummer ist unvollständig.

---

*) Die Handschrift Sweelinck's ist nirgends zu erkennen.

Ueber meine Uebersetzung in unsere Notenschrift habe ich nichts weiter zu sagen, als dass sie durchweg eine getreue Kopie des Originales ist und ich in den wenigen Fällen, wo ich offenbare Schreibfehler oder Nachlässigkeiten zu verbessern hatte, dies stets durch Anmerkungen oder eingeklammerte Zusätze angezeigt habe. Nur in der sehr mangelhaften Bezeichnung der Pausen habe ich dieselben überall ohne weitere Bemerkungen hinzugefügt. Ebenso ist der Gebrauch des Pedals im Originale mit grosser Ungenauigkeit verzeichnet, so dass oft Passagen in der Bassstimme stehen, welche bis in die höchsten Lagen der Oberstimme hinaufgehen. Da wir wissen, dass das Pedal der Alten den gleichen Umfang hatte wie noch heutigen Tages, so lag es auf der Hand, wie solche Stellen zu spielen sind und habe ich daher mich durchweg bemüht eine praktische und leicht spielbare Ausführung zu erzielen. Die heutigen Organisten werden wohl Respekt vor den alten Virtuosen erhalten, und wenn die Kompositionen auch nicht im Entferntesten mit den Schwierigkeiten der Seb. Bach'schen Orgelstücke zu vergleichen sind, so verrathen sie immerhin schon eine bedeutende Technik. Hier muss ich noch bemerken, dass man die Kompositionen nicht etwa nach dem Eindrucke beurtheilen darf, den sie auf dem Pianoforte hervorrufen; ich war selbst erstaunt über die völlig andere Wirkung derselben als ich sie auf der Orgel versuchte.

Die Sweelinck'schen Orgel-Kompositionen haben nicht allein vom geschichtlichen, sondern auch vom künstlerischen Standpunkte aus betrachtet einen grossen Werth. Sweelinck betritt so vollkommen einen anderen Weg und weiss mit grossem Geschicke seine neuen Ideen zu verfolgen und zu verwerthen, dass man ihm auch vom künstlerischen Standpunkte mit Interesse folgen muss. Es entwickelt sich in den Sweelinckschen Sätzen eine so entschiedene Instrumentaltechnik, die sich bei den Späteren sogar in stereoptypen Wendungen verfolgen lässt, dass man ihn mit vollem Rechte den Gründer der Instrumentalmusik nennen kann. Da ich mich hier nur kurz fassen will, indem ich auf eine für den niederländischen Verein zur Beförderung der Tonkunst in Amsterdam bestimmte Biographie Sweelincks hinweise, die vielleicht im Drucke erscheinen wird, mache ich nur noch auf die dritte Fantasie aufmerksam, die alle Grundbestandtheile einer Fuge in theilweiser Entwickelung und Durchführung enthält, und vielleicht das älteste Kunstwerk in dieser Form ist. Das Hauptthema, von zwei Gegenthemas begleitet (gleichsam eine Trippelfuge), wird in 55 Takten nach den noch heute gültigen Regeln eingeführt und durchgeführt und schliesst mit einer Engführung in allen Stimmen ab. Von Takt 70 ab lässt er die zwei Nebenthemas fallen und setzt dem Hauptthema ein neues entgegen, bis er in dem Takte 94 ein zweites Hauptthema einführt, dies bis zum Takte 117 durchführt und das erste Hauptthema nur einmal in der Verlängerung einflechtet (Takt 104—111 im Alte). Hierauf kehrt er wieder zum ersten Hauptthema zurück und lässt es zuerst in der

Verlängerung und von Takt 149 ab in der Verkürzung auftreten, während sich die anderen Stimmen in freier Kontrapunktik bewegen. Trotz der ziemlich langen Sequenz von 23 Takten weiss Sweelinck dieselbe durch eine geschickte melodische Behandlung der anderen Stimmen vortrefflich zu verdecken. — Auch bei den anderen Orgelstücken tritt die Vorliebe für Sequenzen sehr hervor und seine Nachfolger haben nicht versäumt, gerade dieses billige Hilfsmittel bis zum Ueberdrusse zu kultiviren. — Der Schluss des Satzes ist in der Verwerthung des Hauptthemas ganz überraschend und erinnert lebhaft an seinen hundert Jahre späteren grossen Nachfolger, den alten Bach. Diese 20 Takte genügen allein schon, um Sweelinck an die Spitze der Männer des siebzehnten Jahrhunderts zu stellen, die berufen waren der musikalischen Kunst als leuchtendes Vorbild voranzugehen.

Das siebzehnte Jahrhundert, welches bisher in der Musikgeschichte so wenig Beachtung gefunden hat, da es scheinbar einen Rückschritt gegen das sechszehnte machte, und in der That gleichsam von vorn an zu bilden begann, erhält durch obige Betrachtungen eine ganz andere Bedeutung, und wird uns bei näherem Studium belehren, dass ein Seb. Bach und Händel nie erstehen konnte, wenn ihnen nicht ein Sweelinck mit seinen zahlreichen Schülern, die gerade in Deutschland ihren Sitz hatten, vorangegangen wäre.

Berlin, im Juli 1870.

Rob. Eitner.

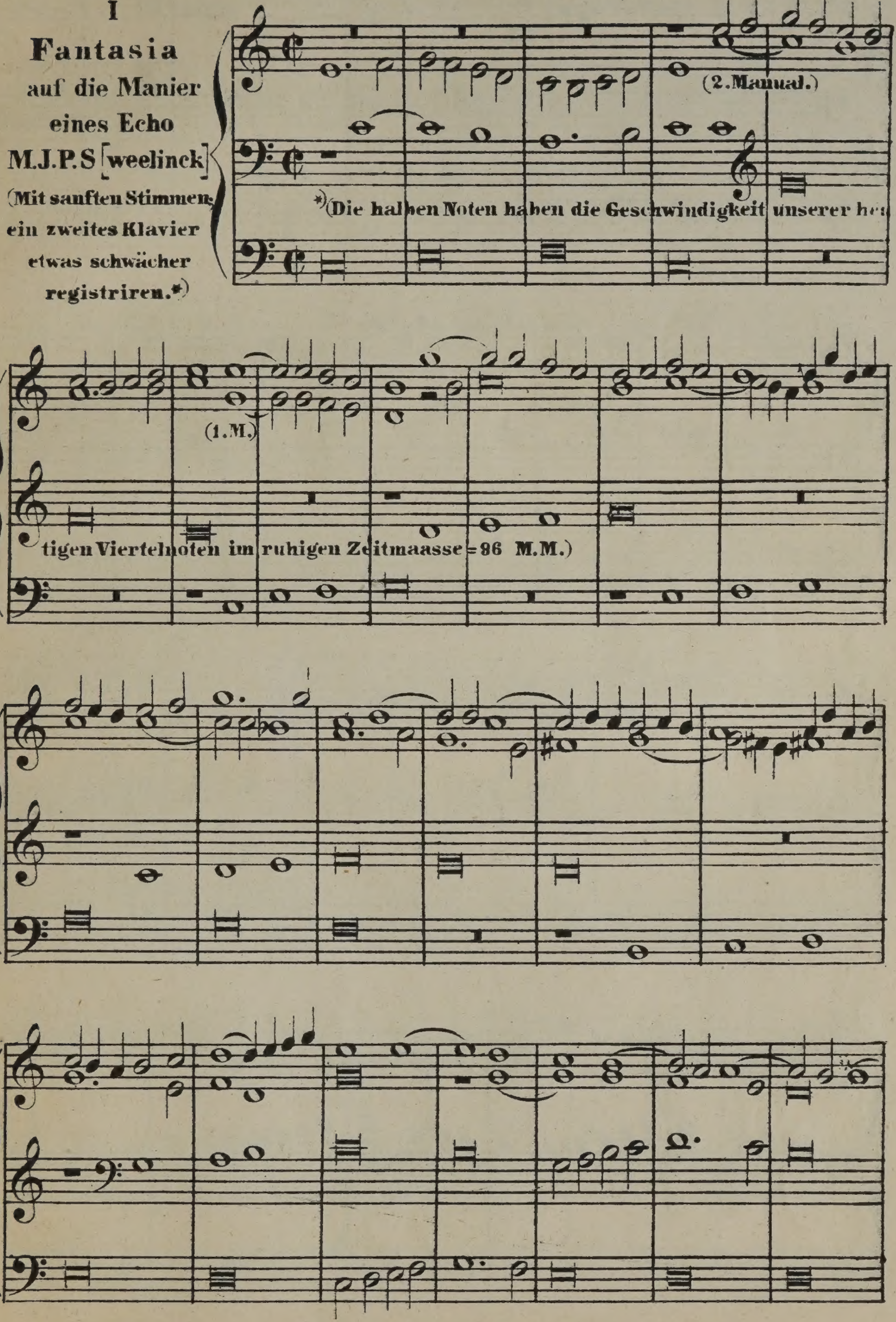
12 minutes

J. P. Sweelinck.

I

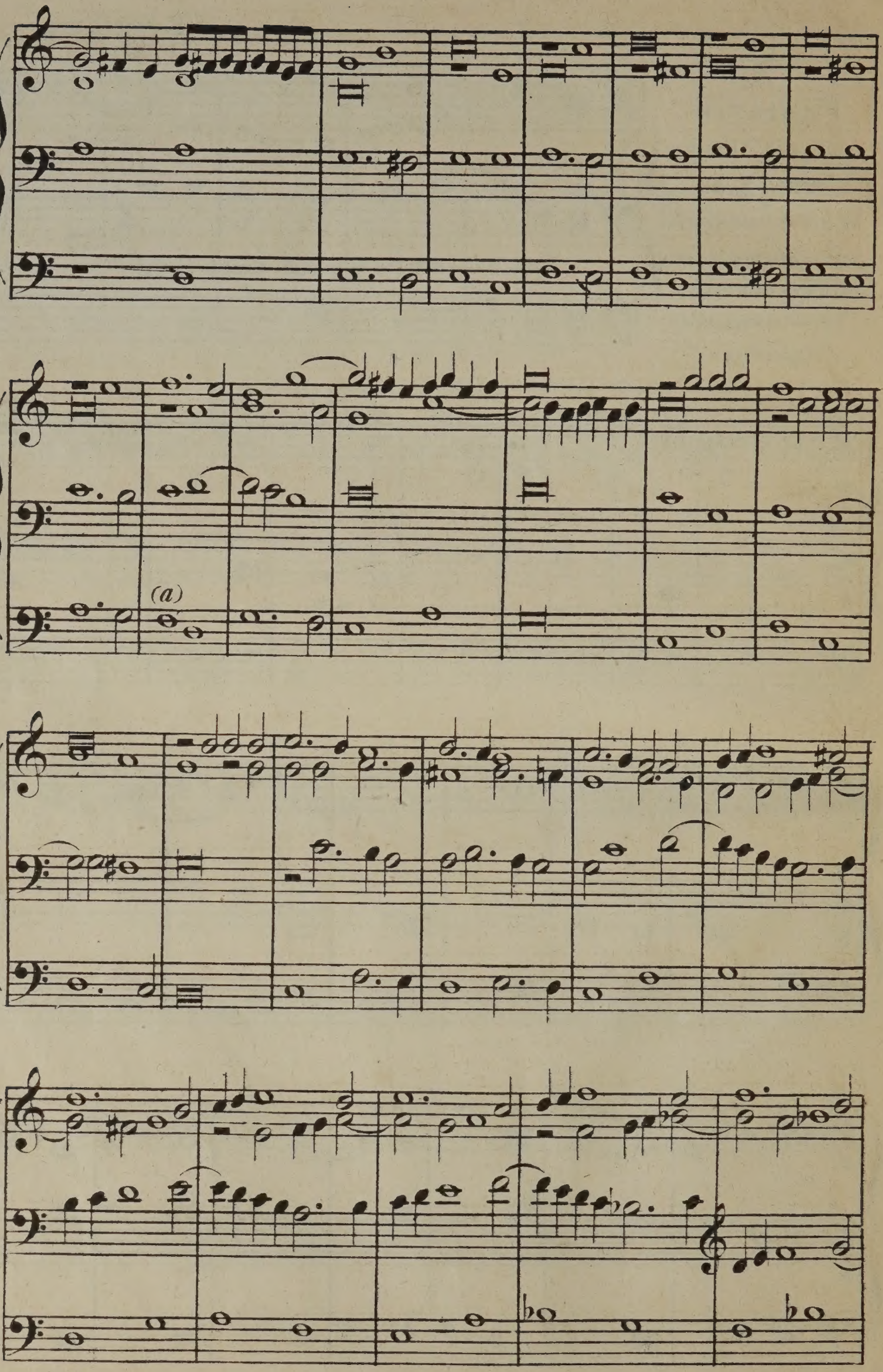
Fantasia

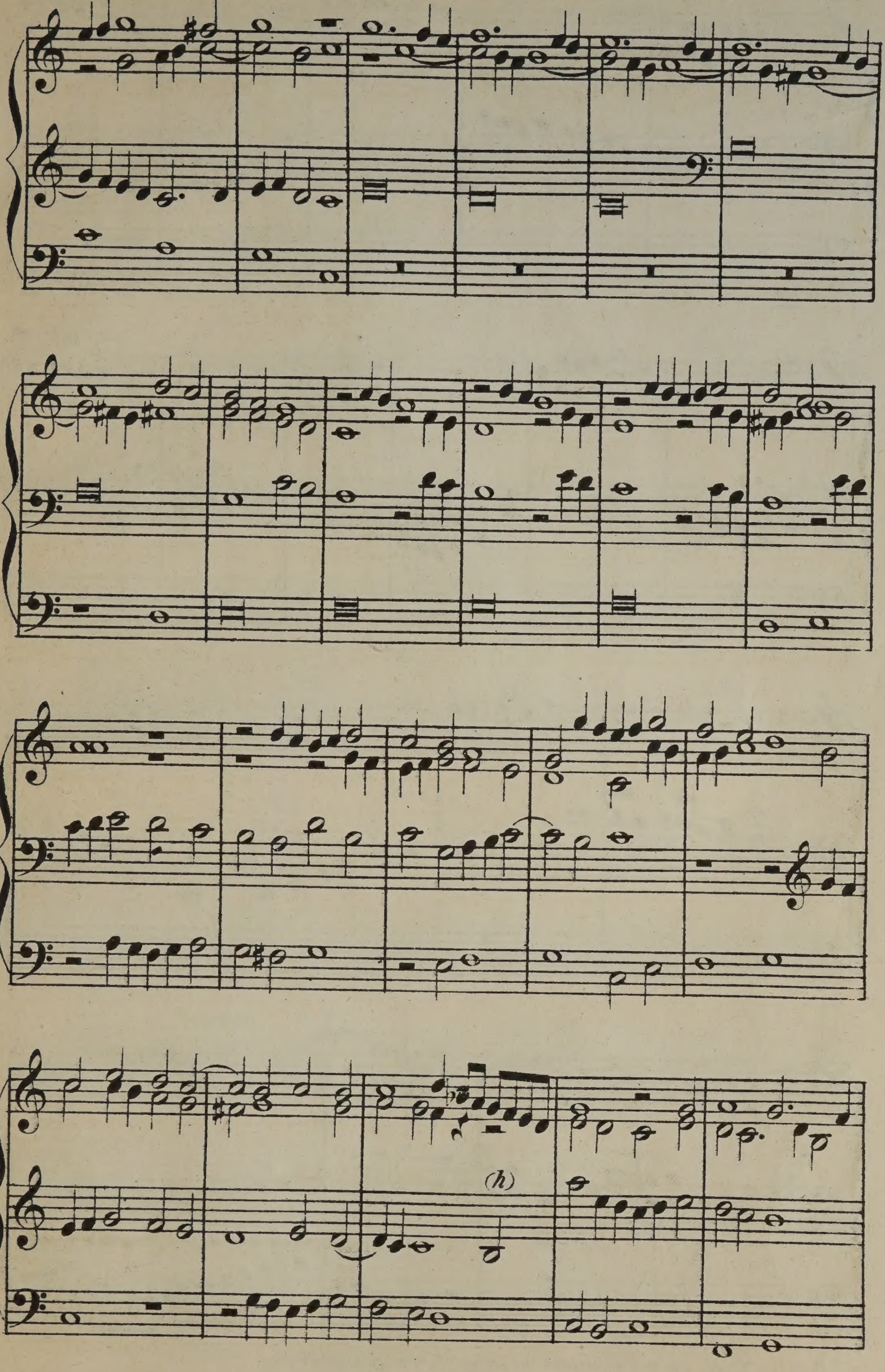
auf die Manier
eines Echo
M.J.P.S[weelinck]
(Mit sanften Stimmen;
ein zweites Klavier
etwas schwächer
registriren.*)


(2.Manual.)
*)(Die halben Noten haben die Geschwindigkeit unserer heutigen Viertelnoten im ruhigen Zeitmaasse = 96 M.M.)
(1.M.)

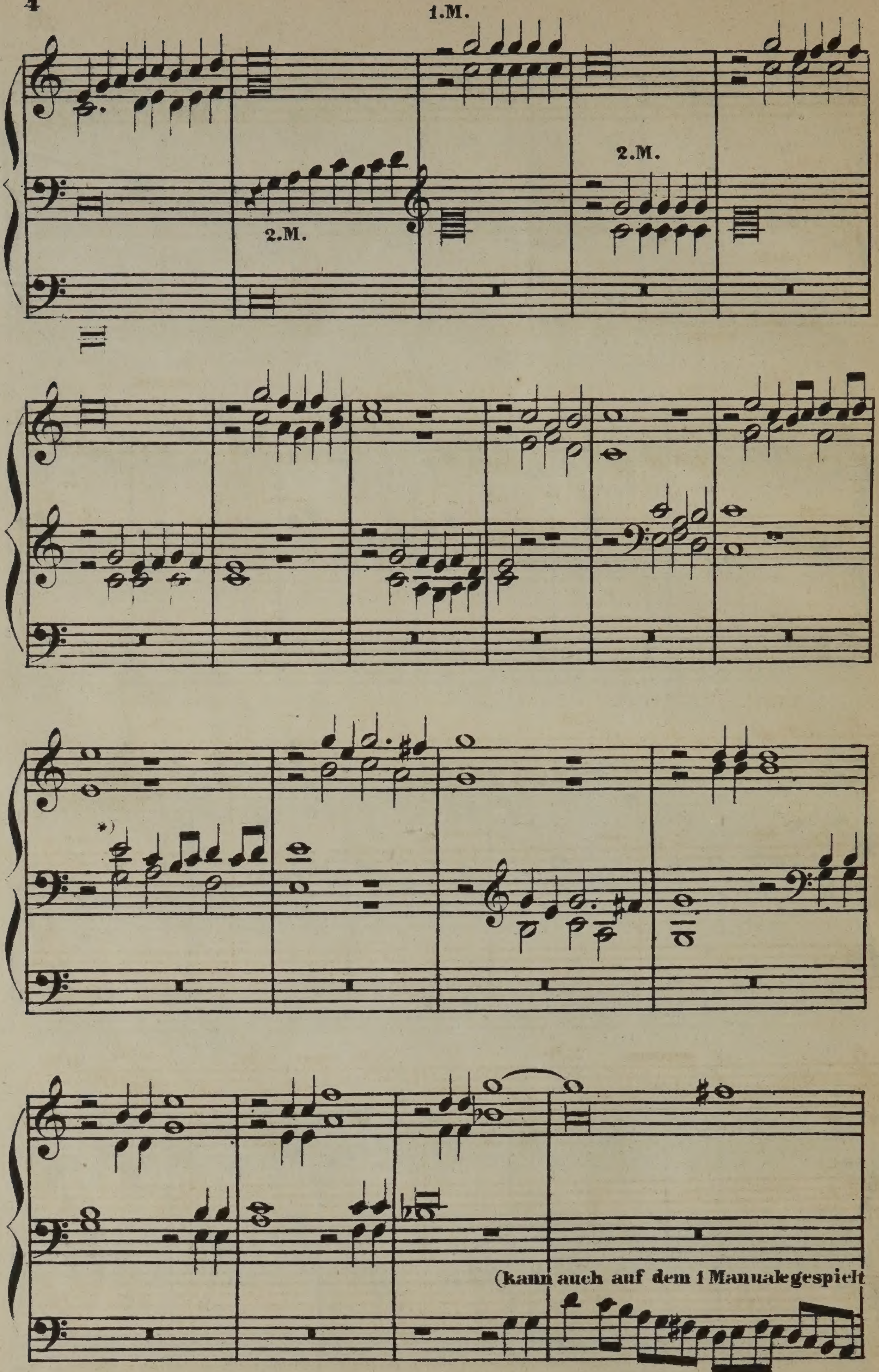
---

*) Alle Angaben, welche eingeklammert sind, rühren vom Herausgeber her.


(a)

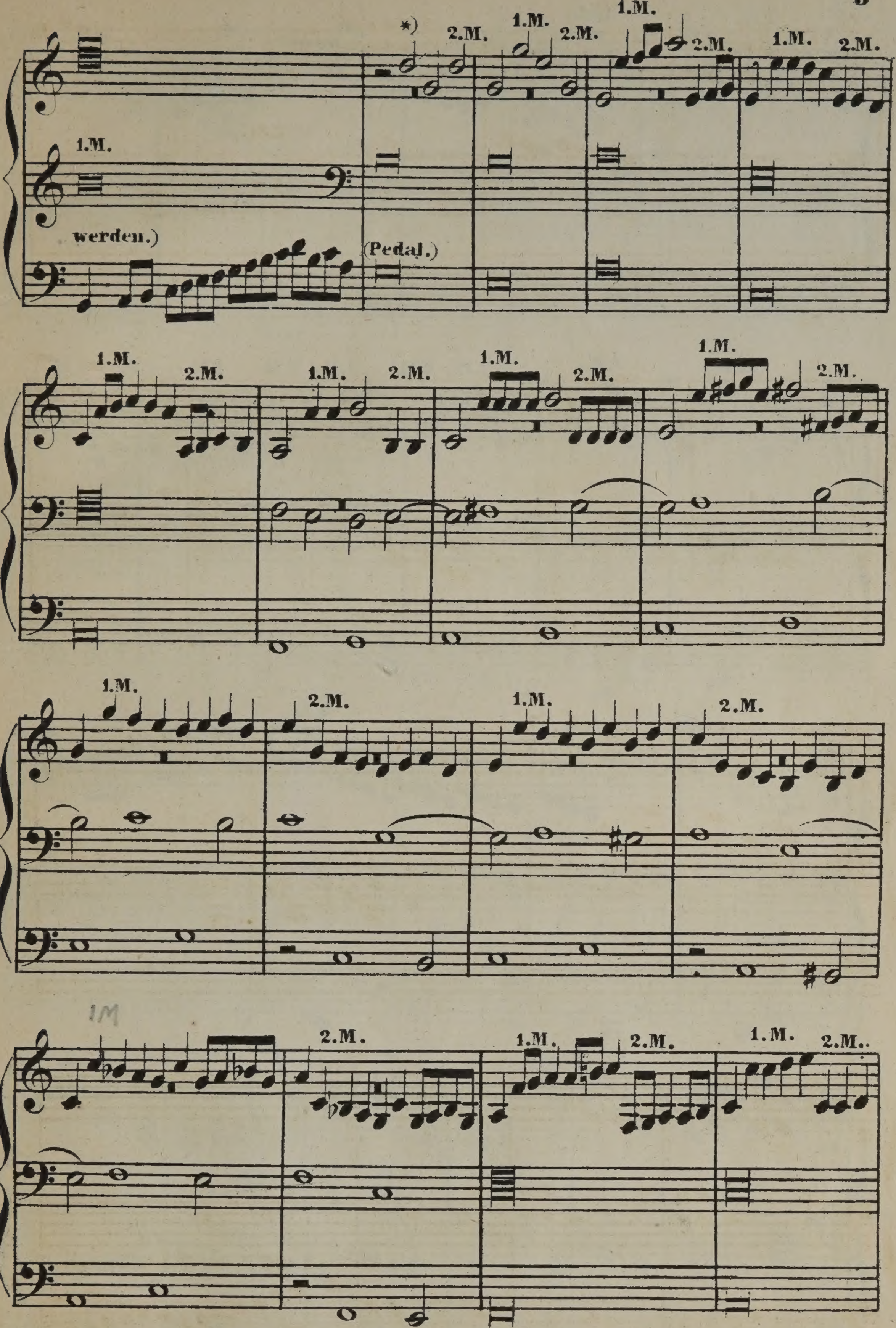

(h)

Dalcimer


1.M.
2.M.
2.M.
*)
(kann auch auf dem 1 Manuale gespielt

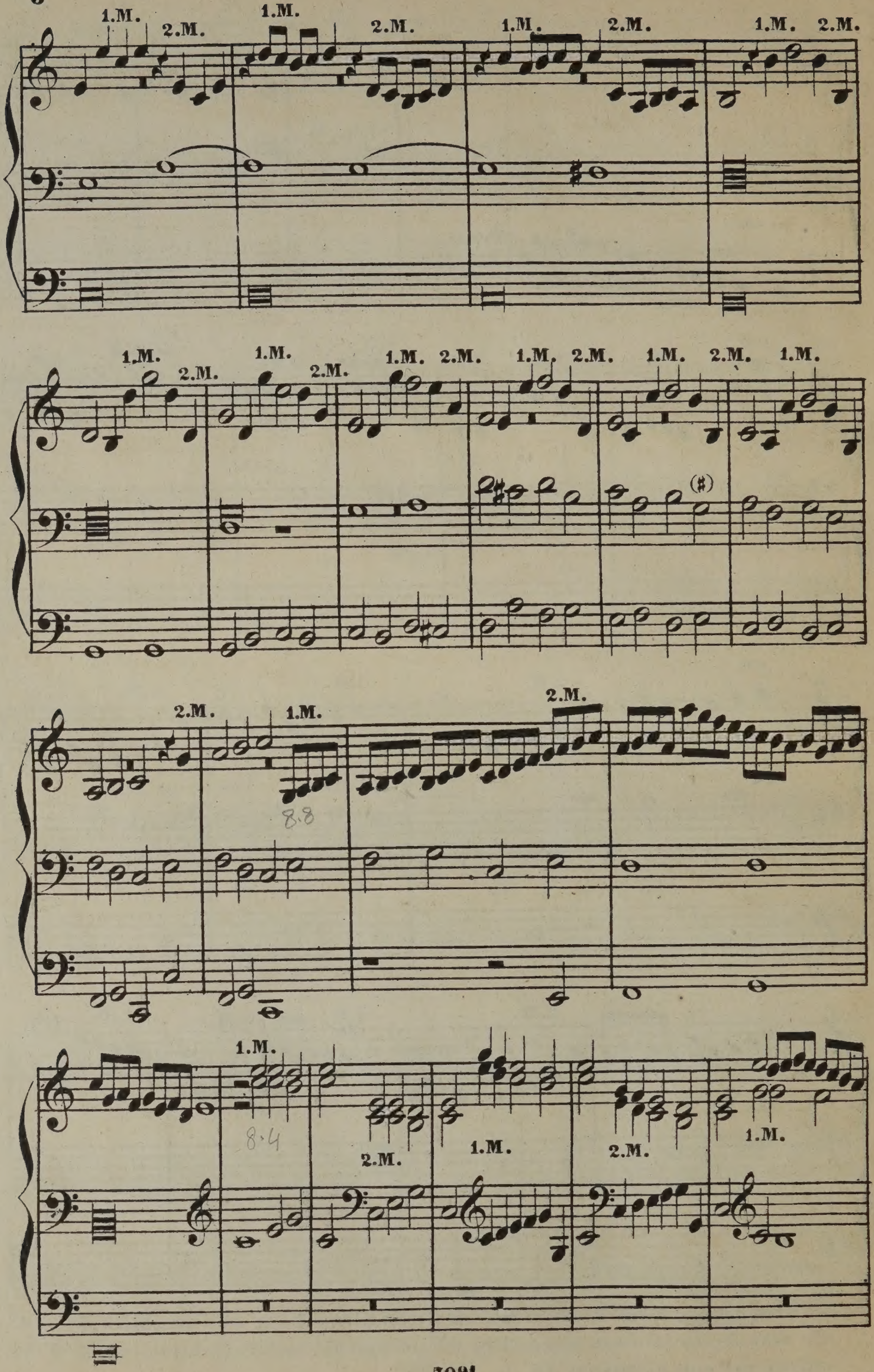
---

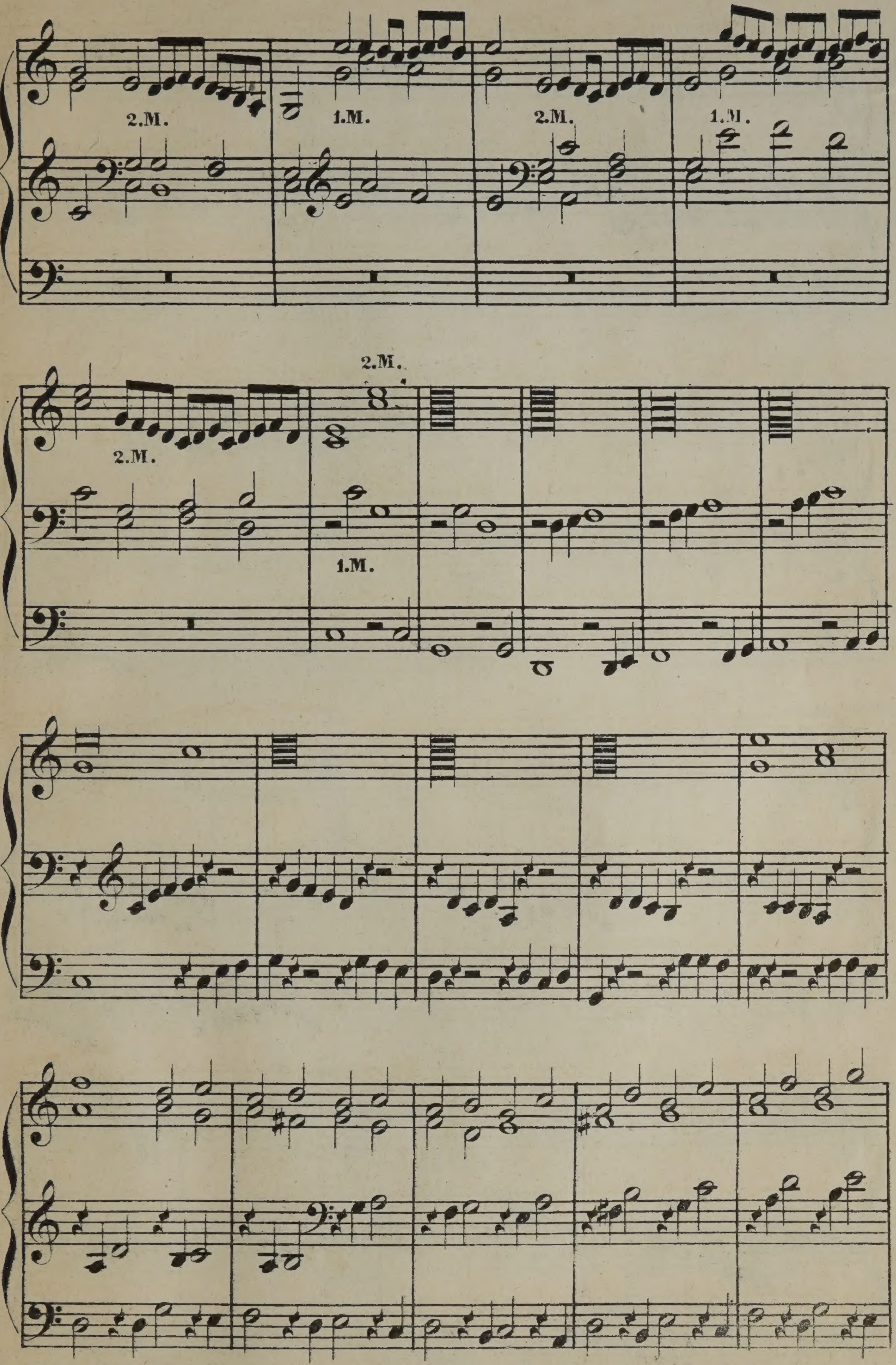
*) Im Originale in noch einmal so lange Noten geschrieben.

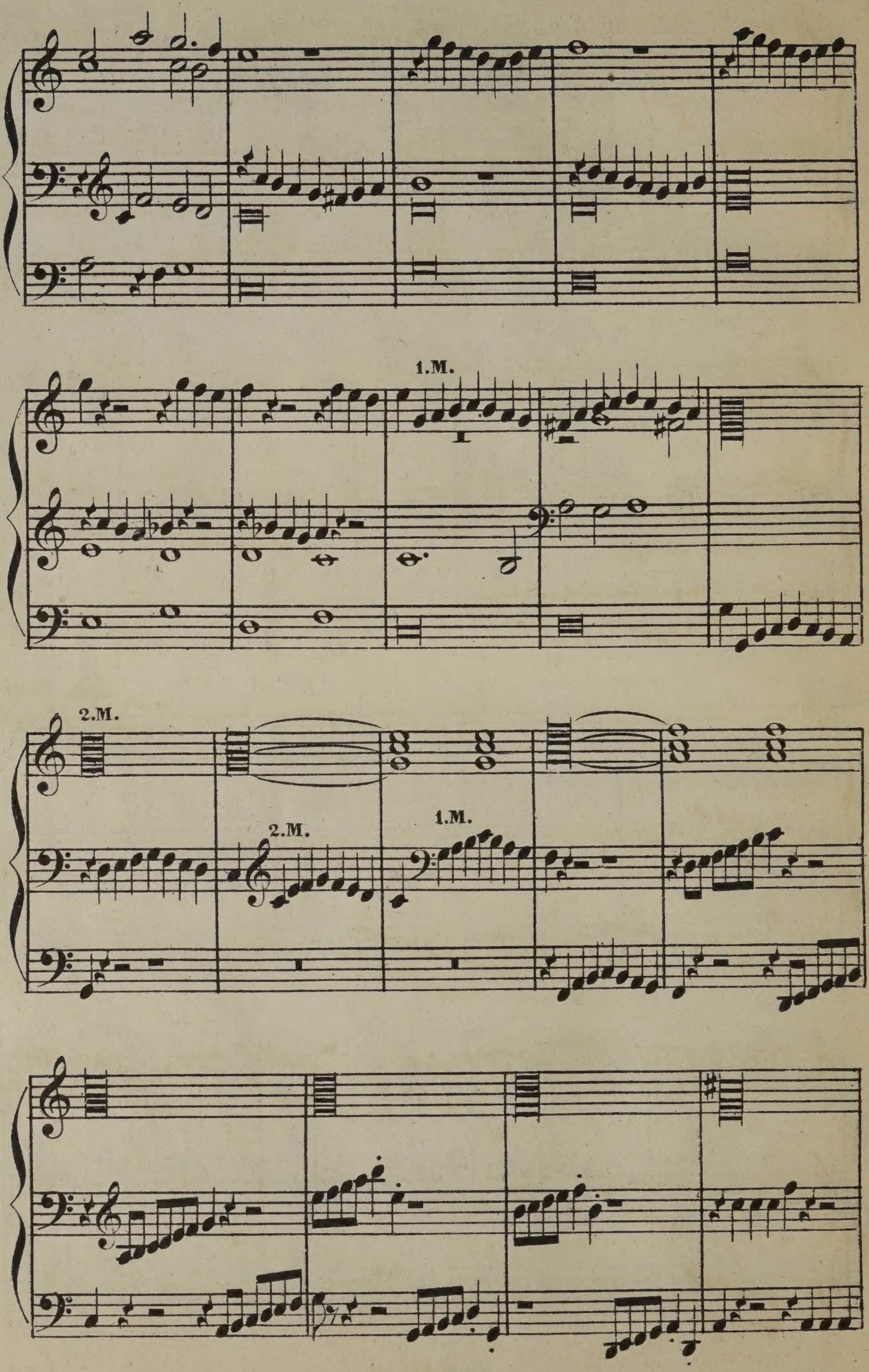

*)
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
werden.)
(Pedal.)
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1M
2.M.
1.M.
2.M.
1.M.
2.M.

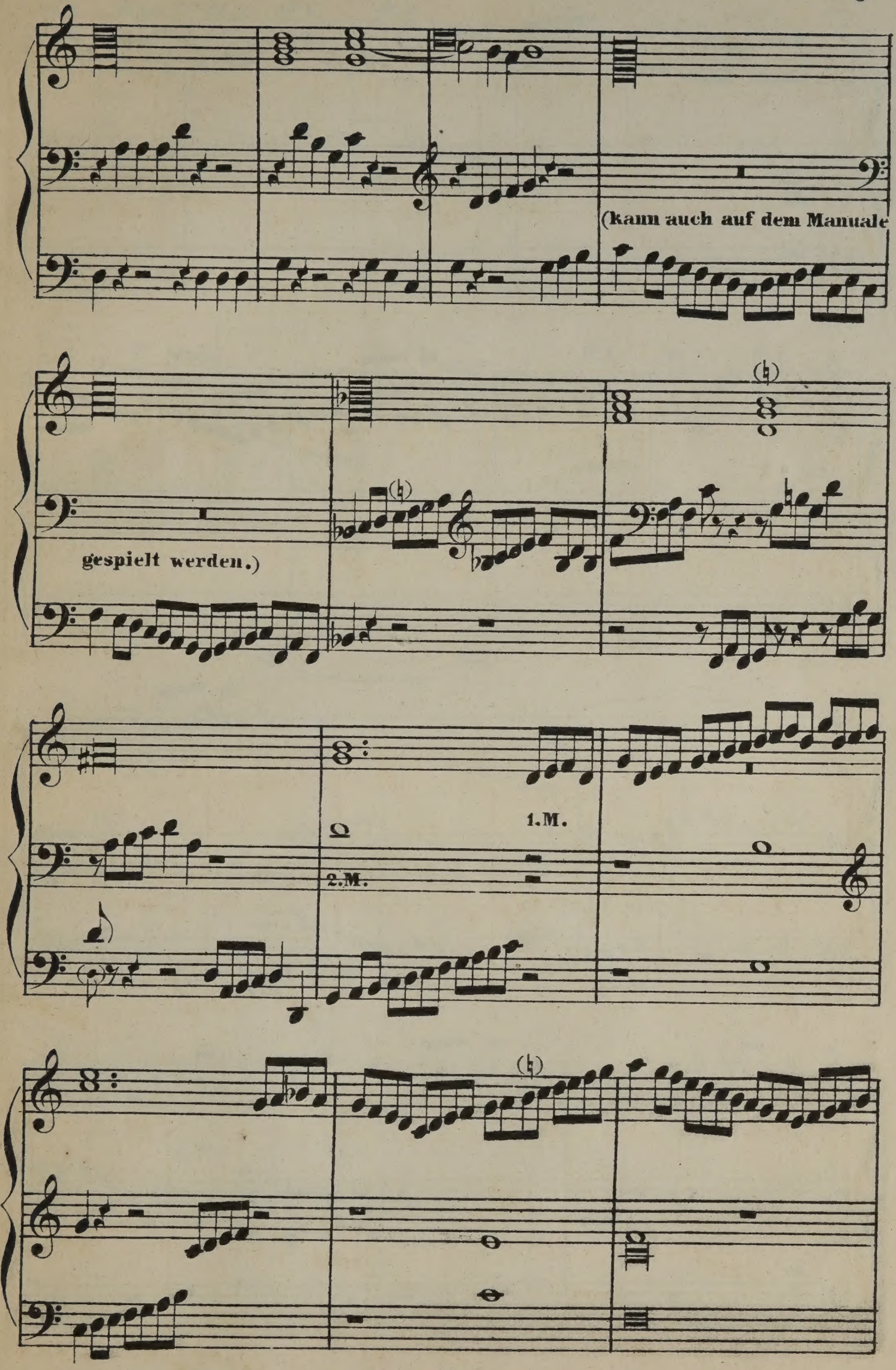
---

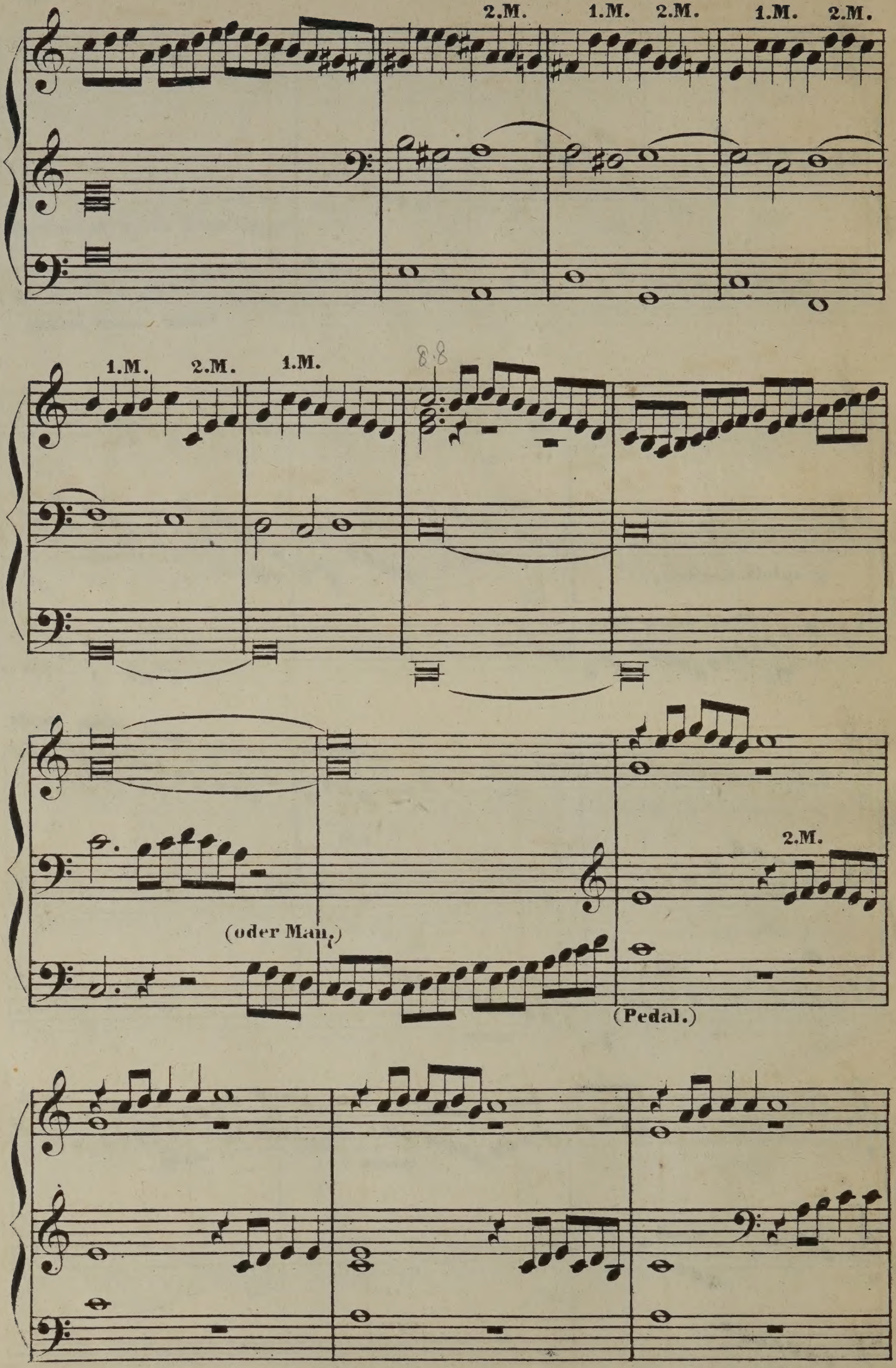
*) Im Originale ist keine Pause verzeichnet, man könnte daher auch annehmen, dass sich die zwei oberen Stimmen gegenseitig ablösen und die im 4. Takte hinzutretende Mittelstimme nur eine Füllstimme ist.

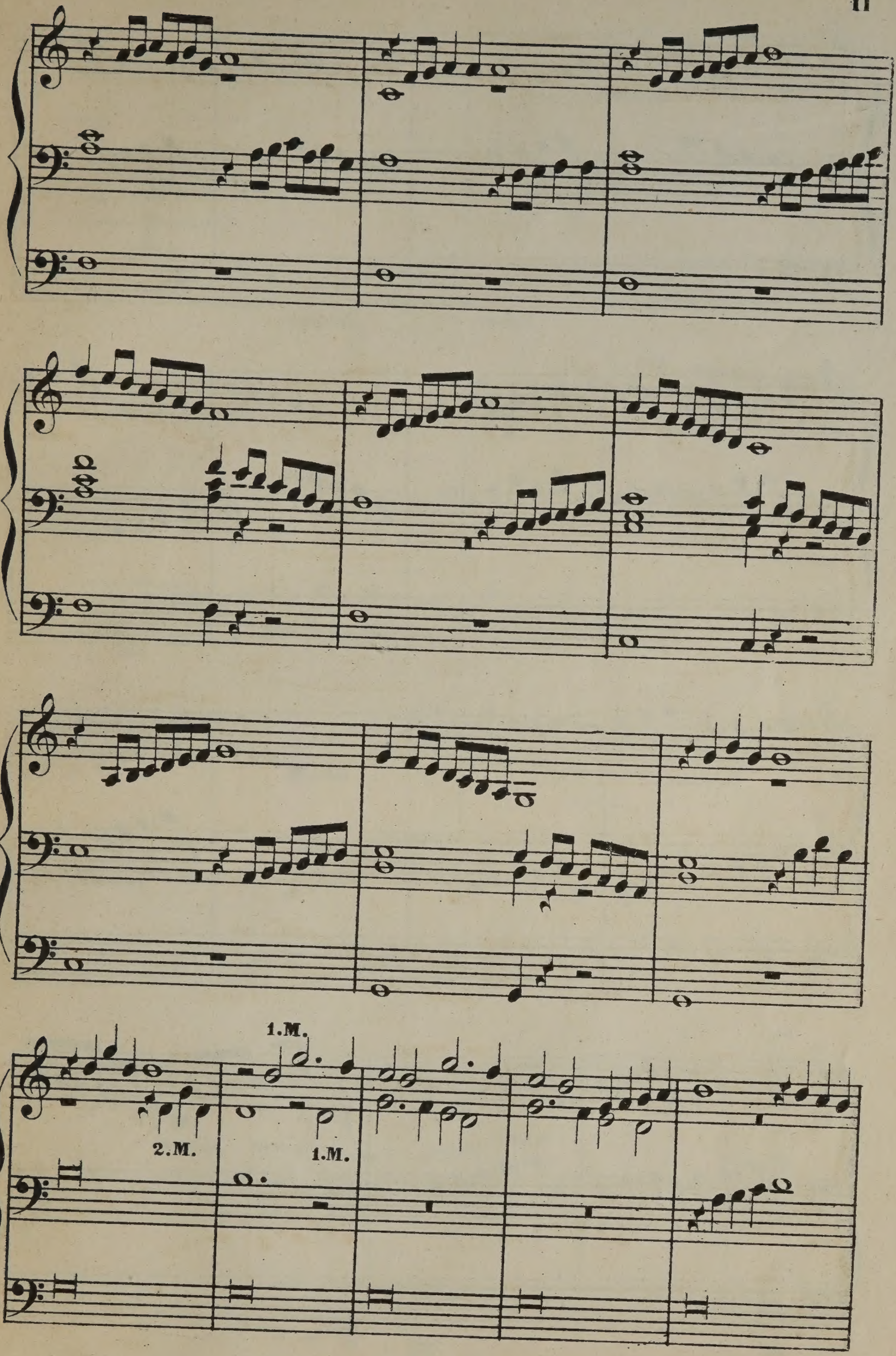

1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
(♯)
2.M.
1.M.
8.8
2.M.
1.M.
8.4
2.M.
1.M.
2.M.
1.M.

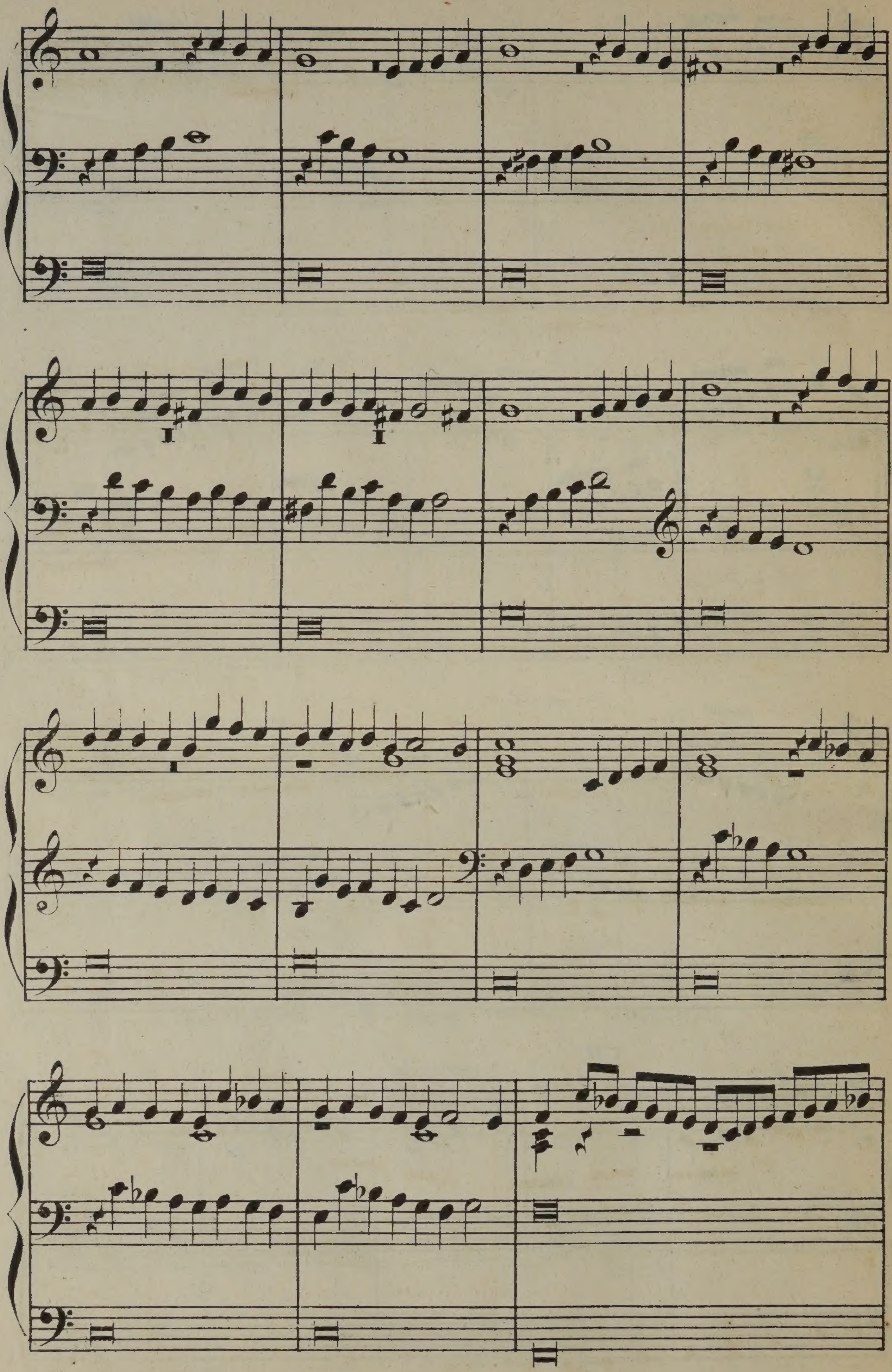

2.M.
1.M.
2.M.
1.M.
2.M.
2.M.
1.M.

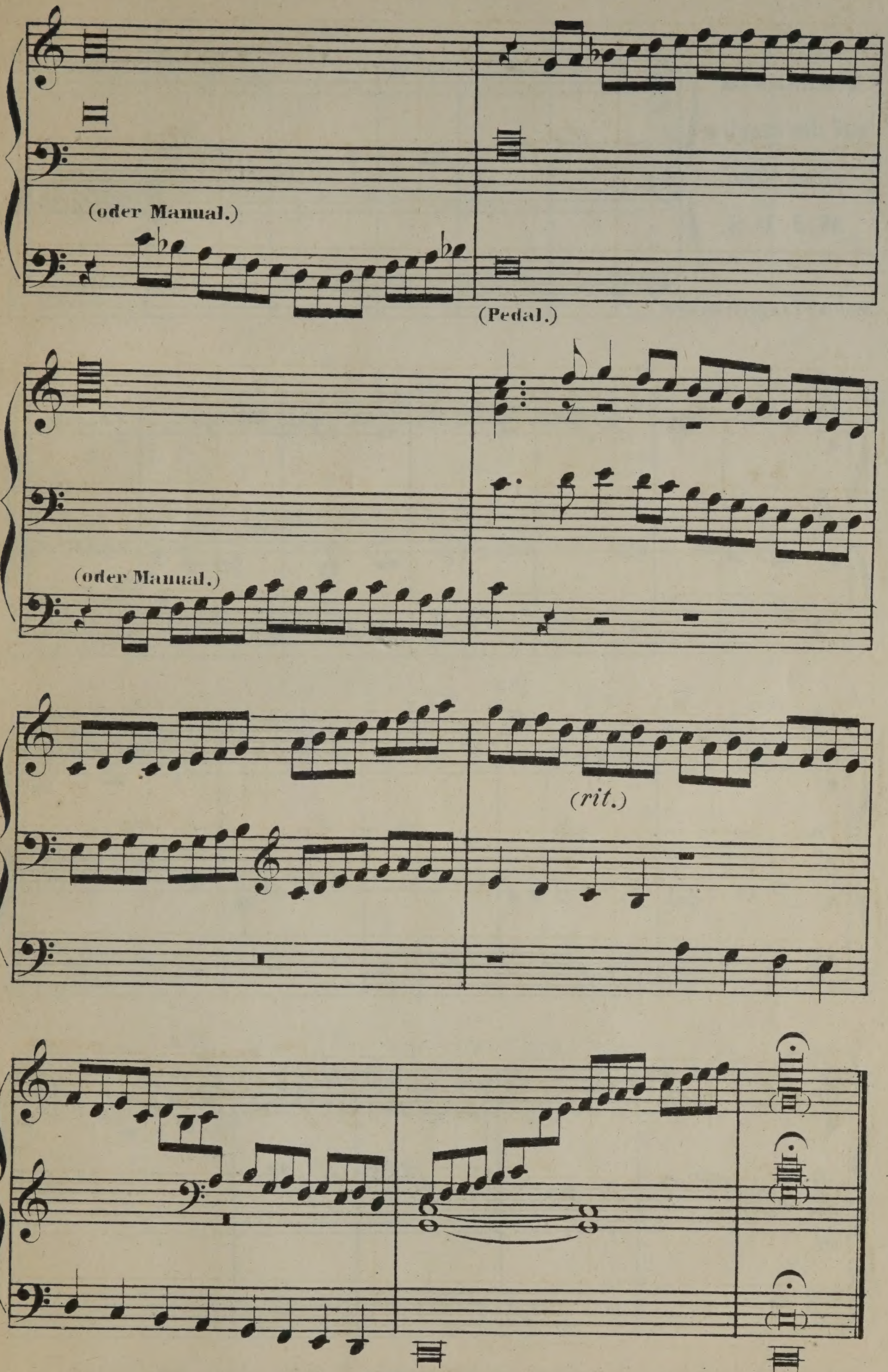

1.M.
2.M.
2.M.
1.M.


(kann auch auf dem Manuale
gespielt werden.)
(♮)
1.M.
2.M.


2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
8.8
2.M.
(oder Man.)
(Pedal.)


1.M.
2.M.
1.M.



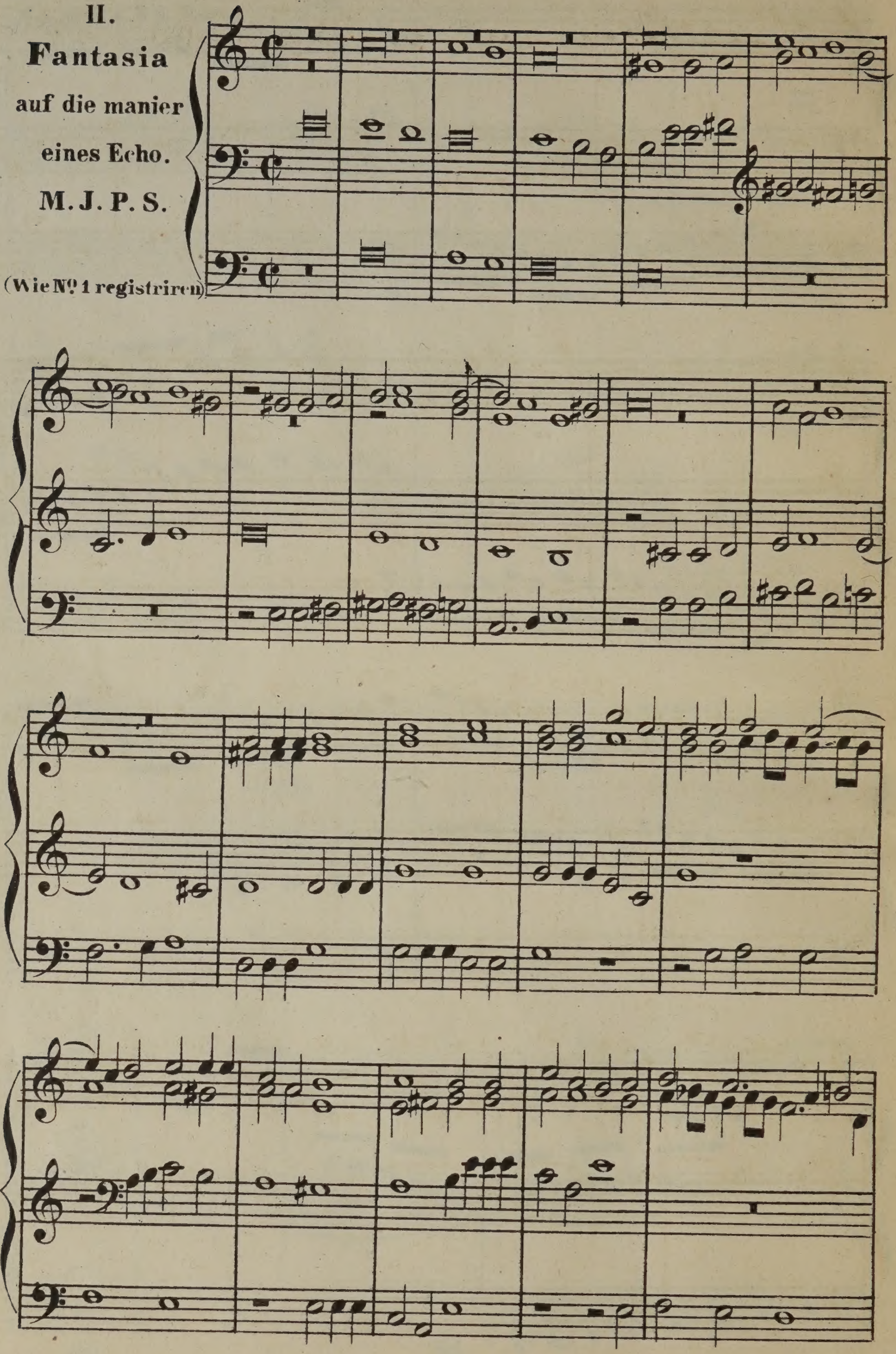

(oder Manual.)
(Pedal.)
(oder Manual.)
(rit.)

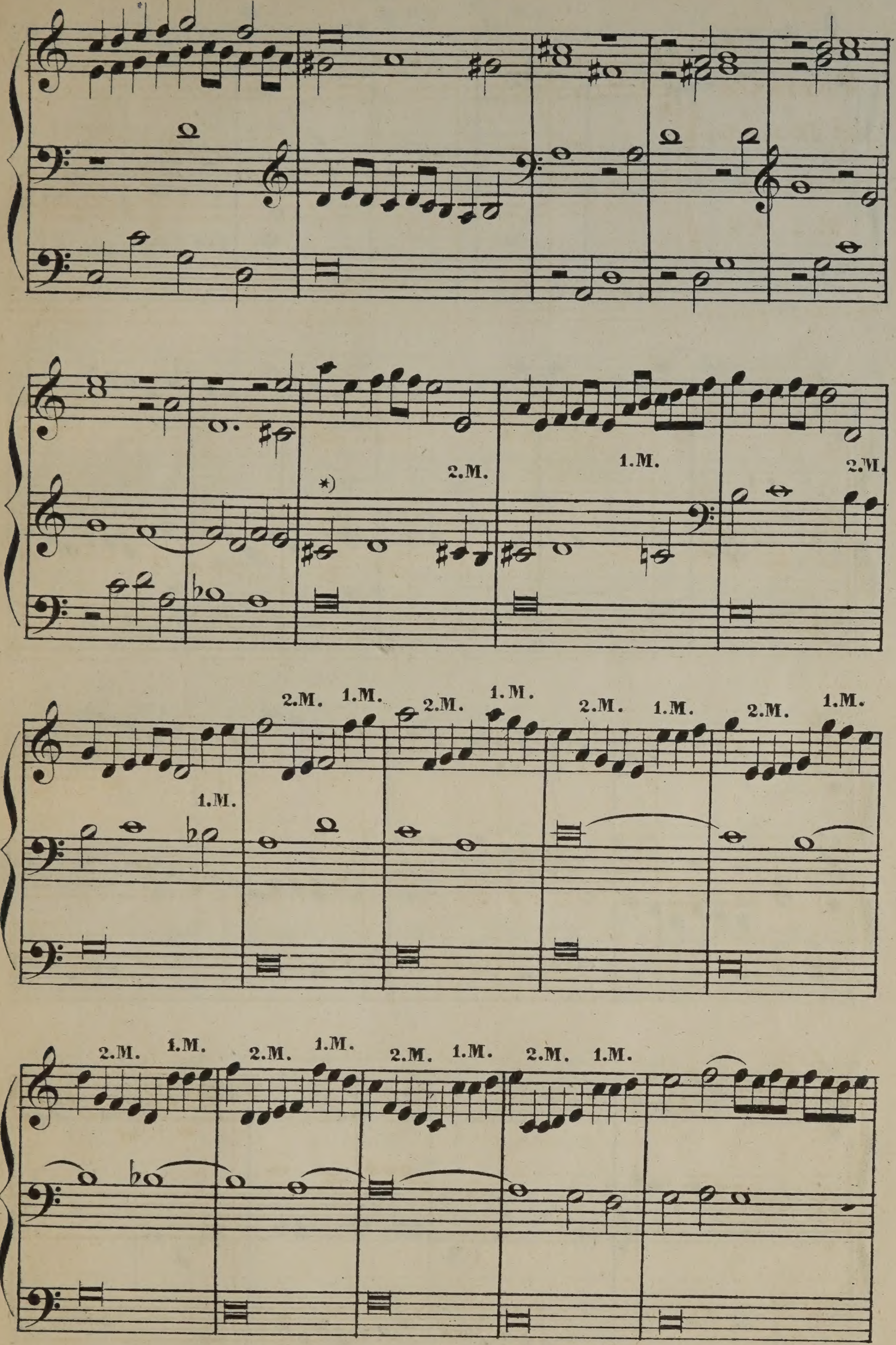
5 minutes

II.

Fantasia

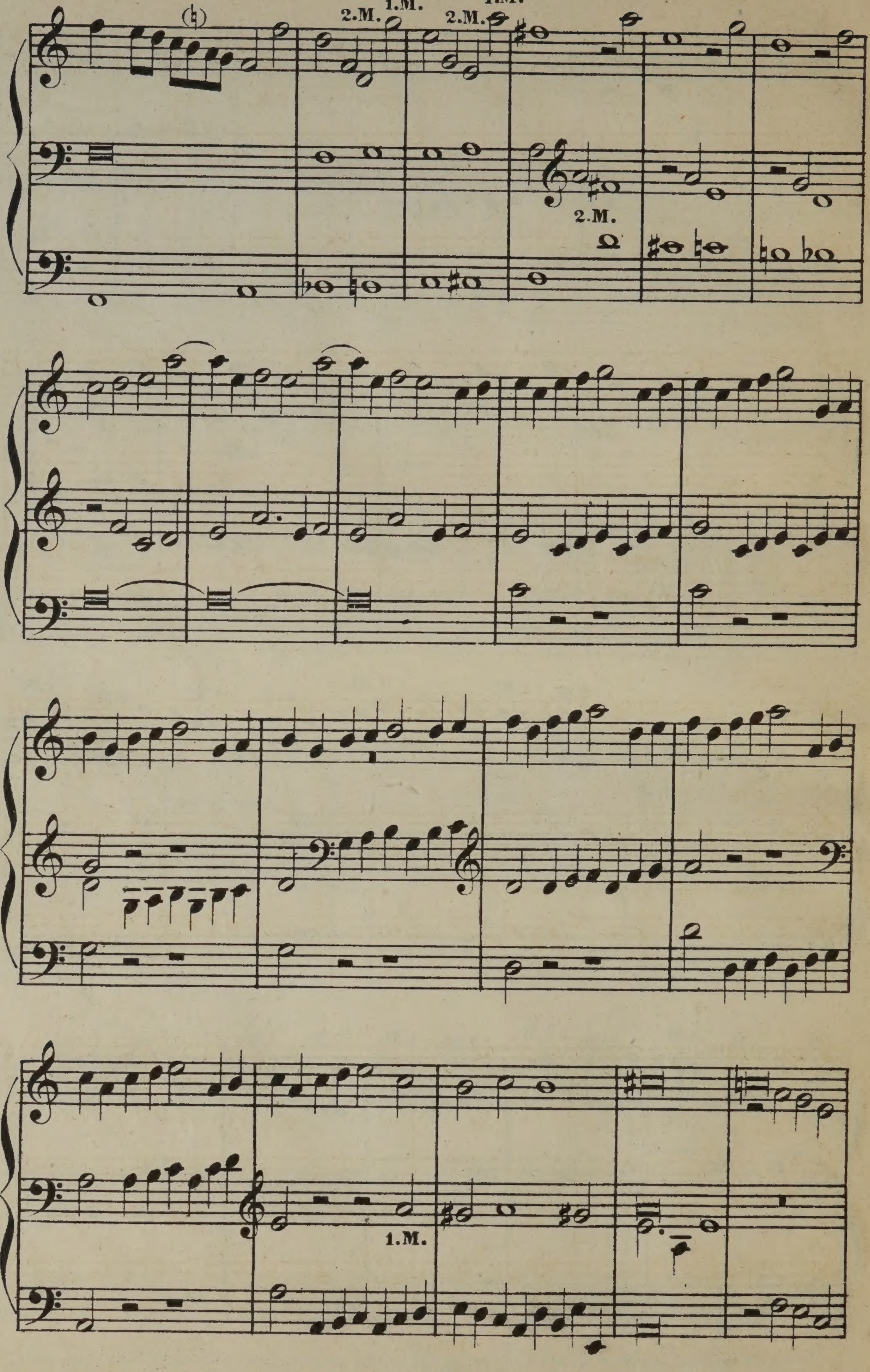
auf die manier
eines Echo.
M. J. P. S.

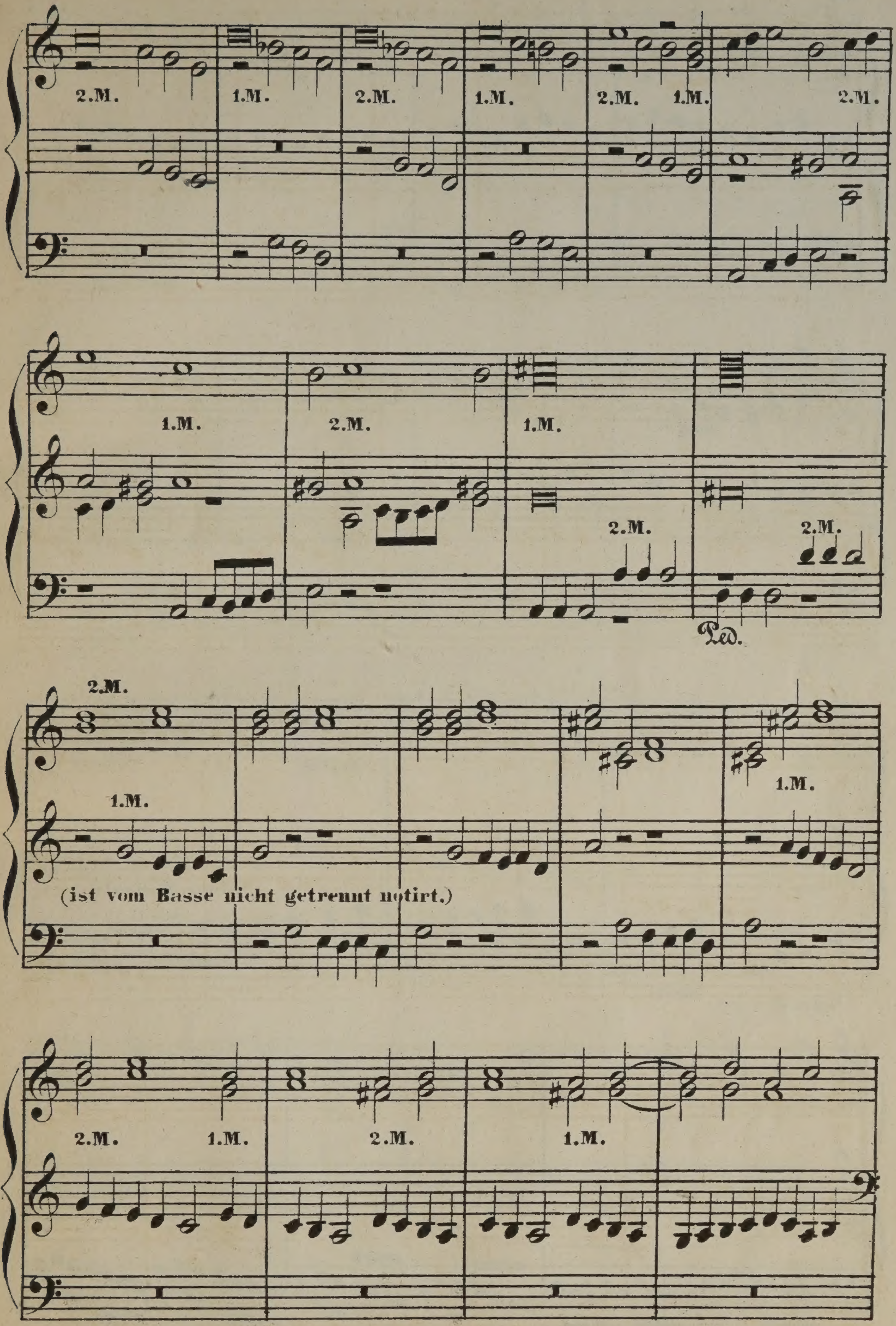

(Wie No 1 registriren)

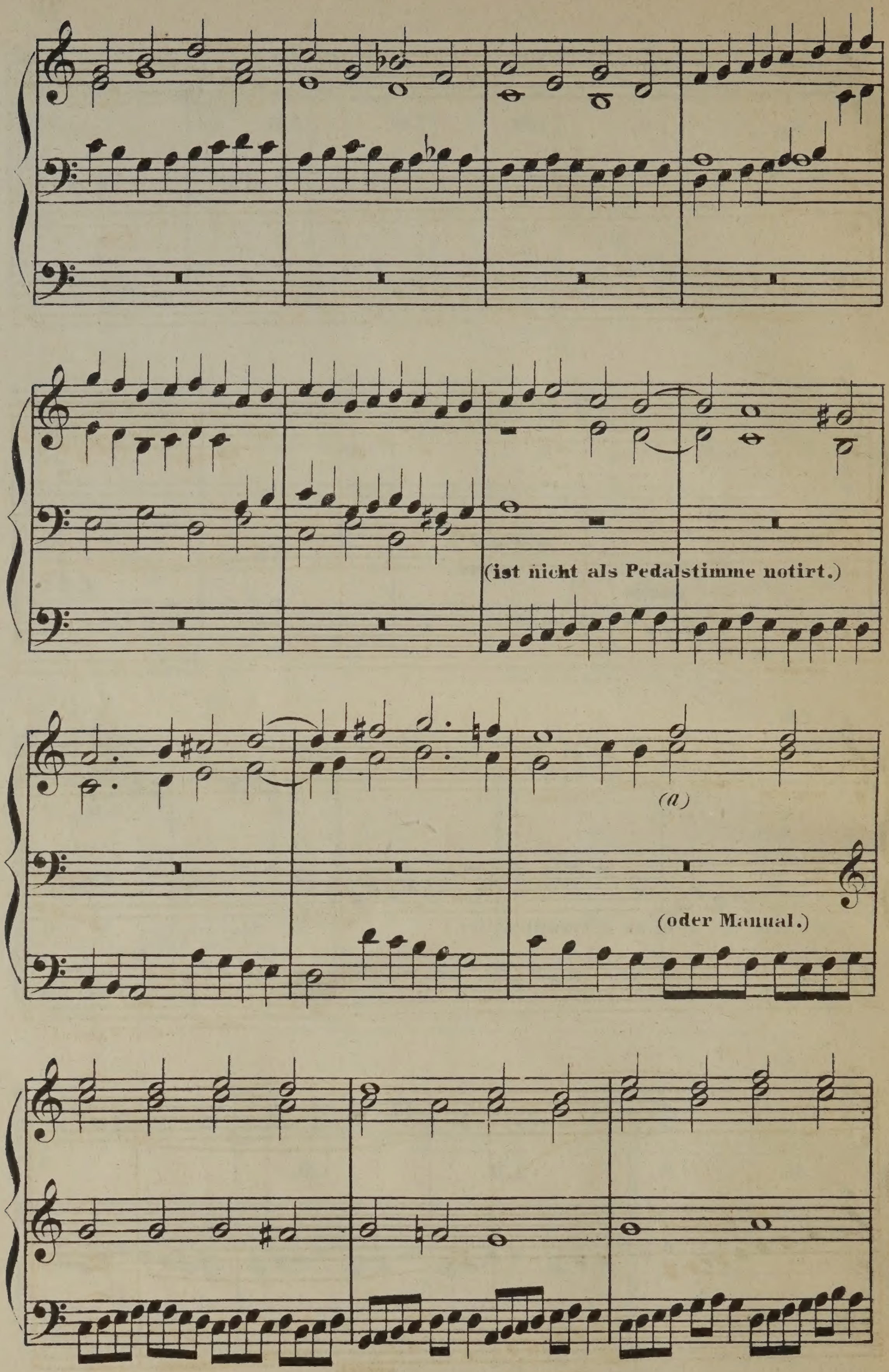

*)
2.M.
1.M.
2.M.
2.M.
1.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.

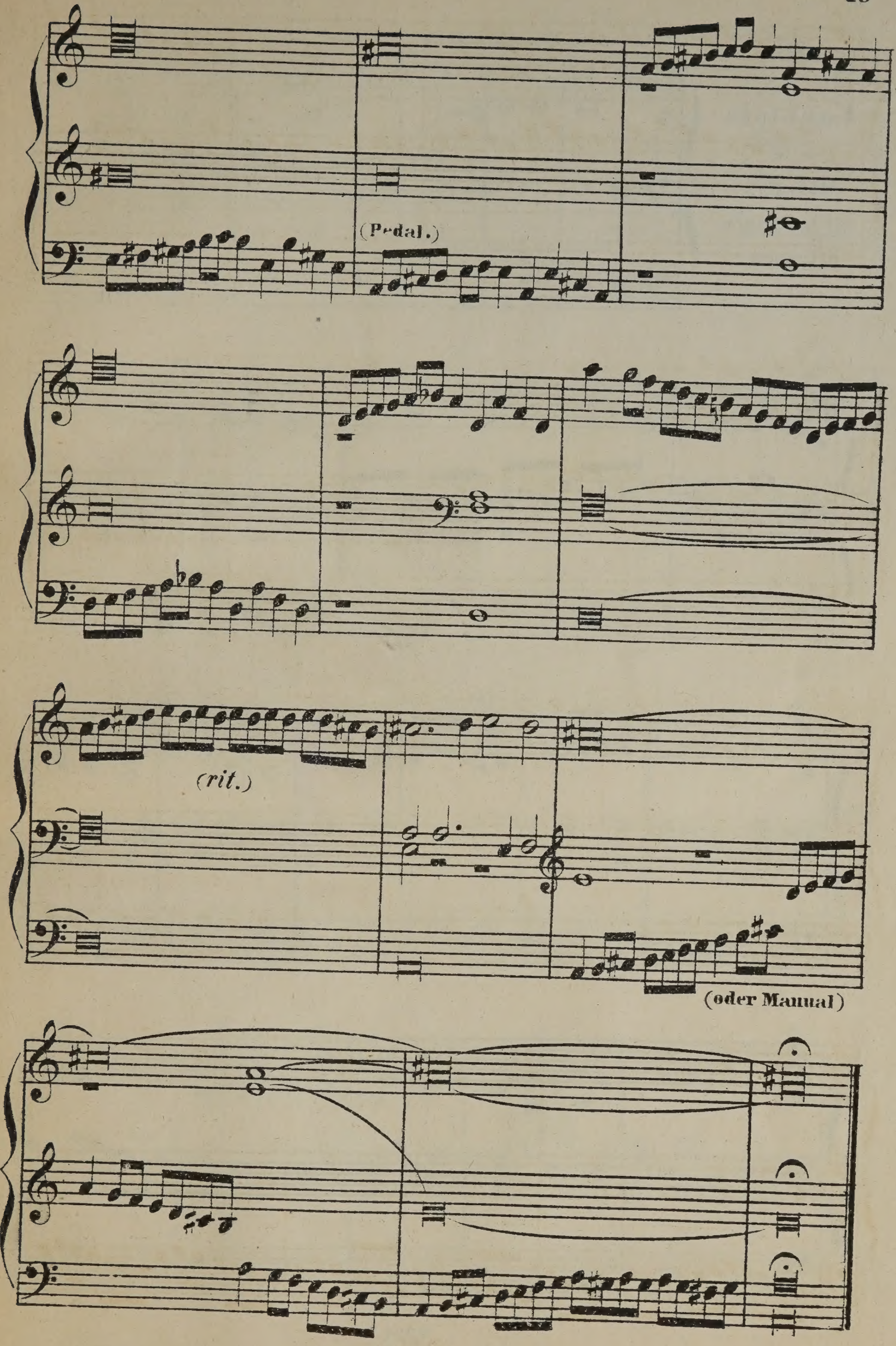
---

*) Im Original steht *e* statt *cis*; auch ist nicht angegeben, welche Stimme pausirt.


(♮)
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.


2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
1.M.
2.M.
2.M.
Ped.
2.M.
1.M.
(ist vom Basse nicht getrennt notirt.)
1.M.
2.M.
1.M.
2.M.
1.M.


(ist nicht als Pedalstimme notirt.)
(a)
(oder Manual.)


(Pedal.)
(rit.)
(oder Manual)

75.

08

[illegible]

III.

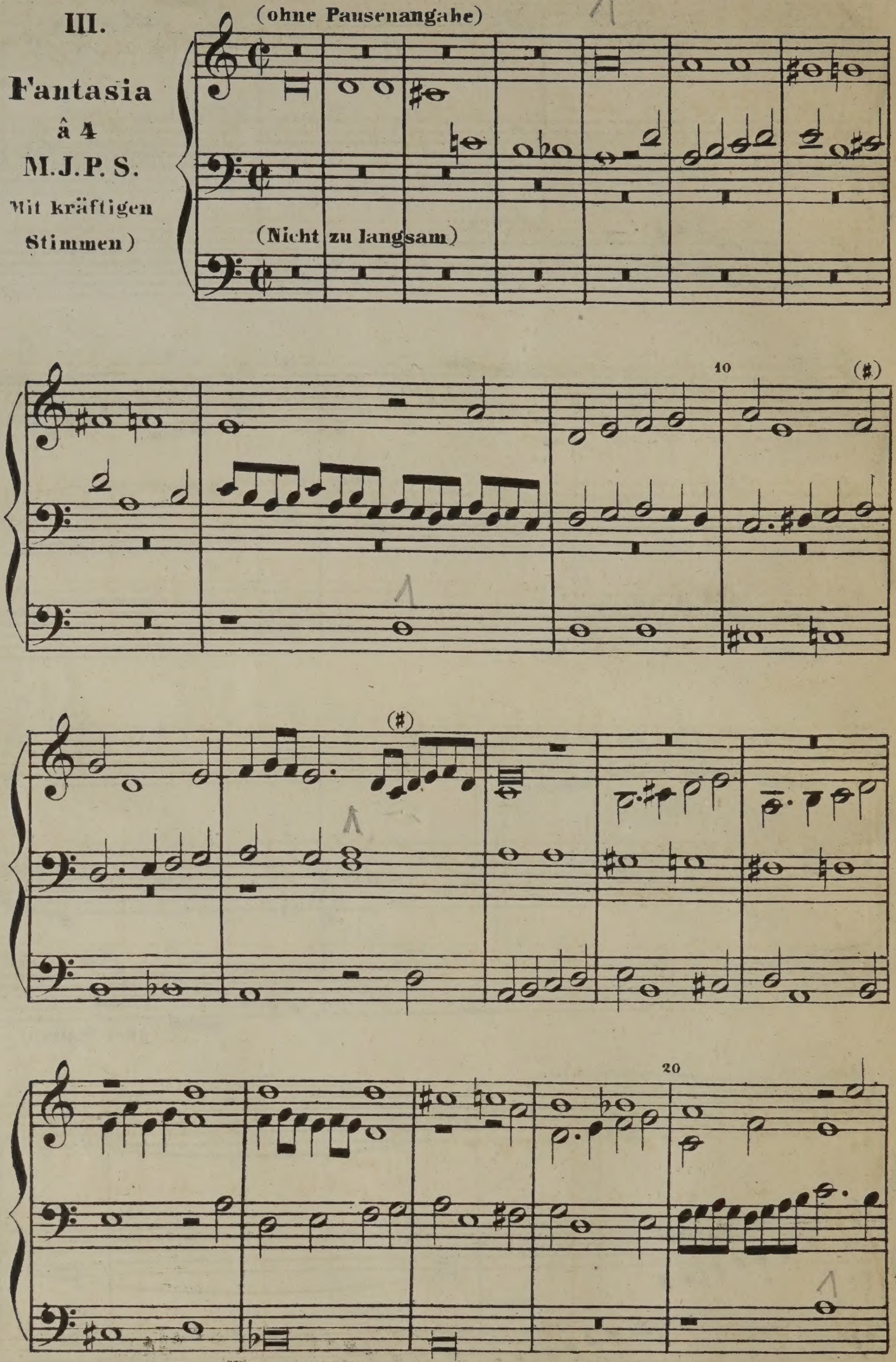
Fantasia

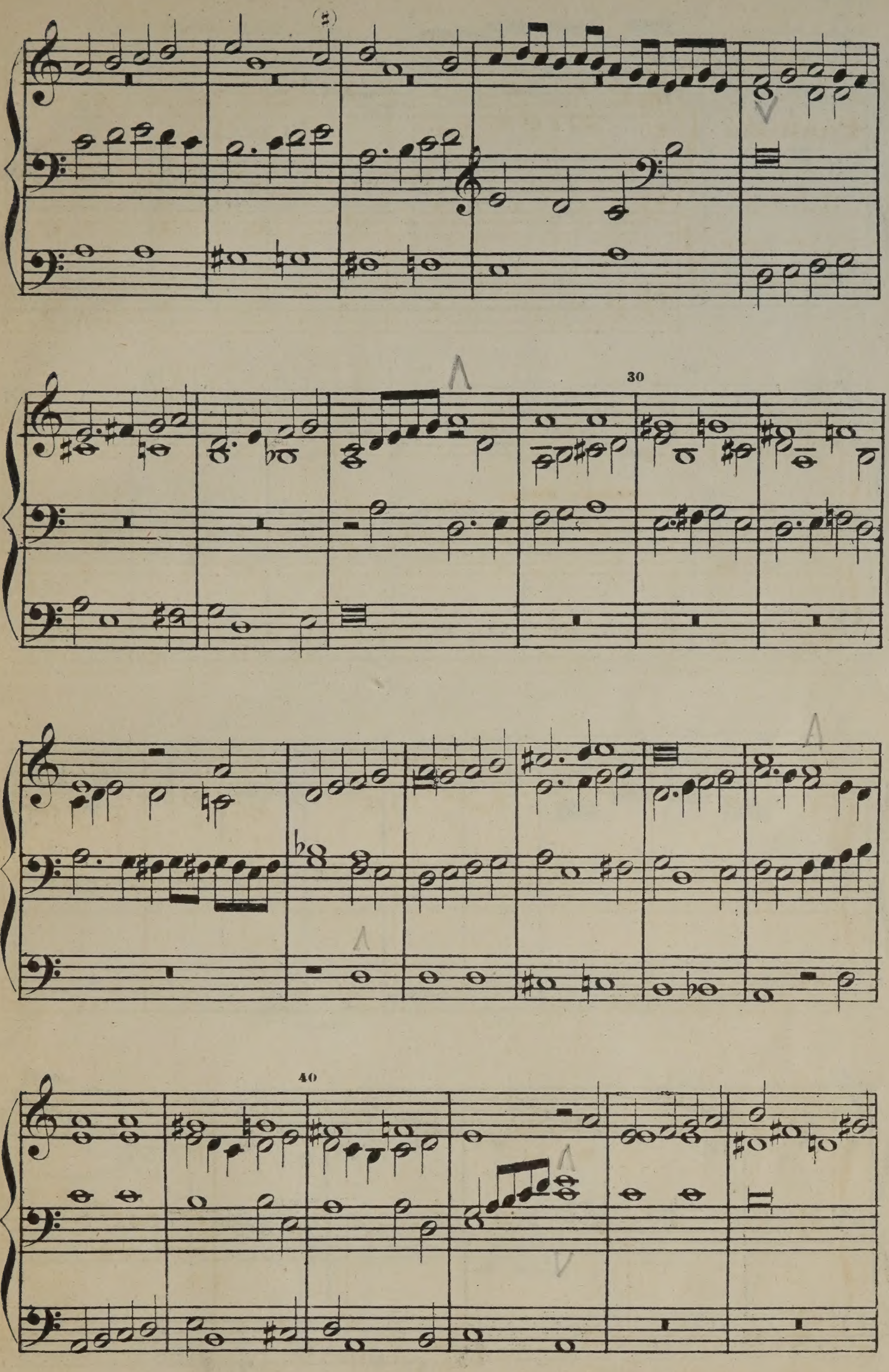
â 4

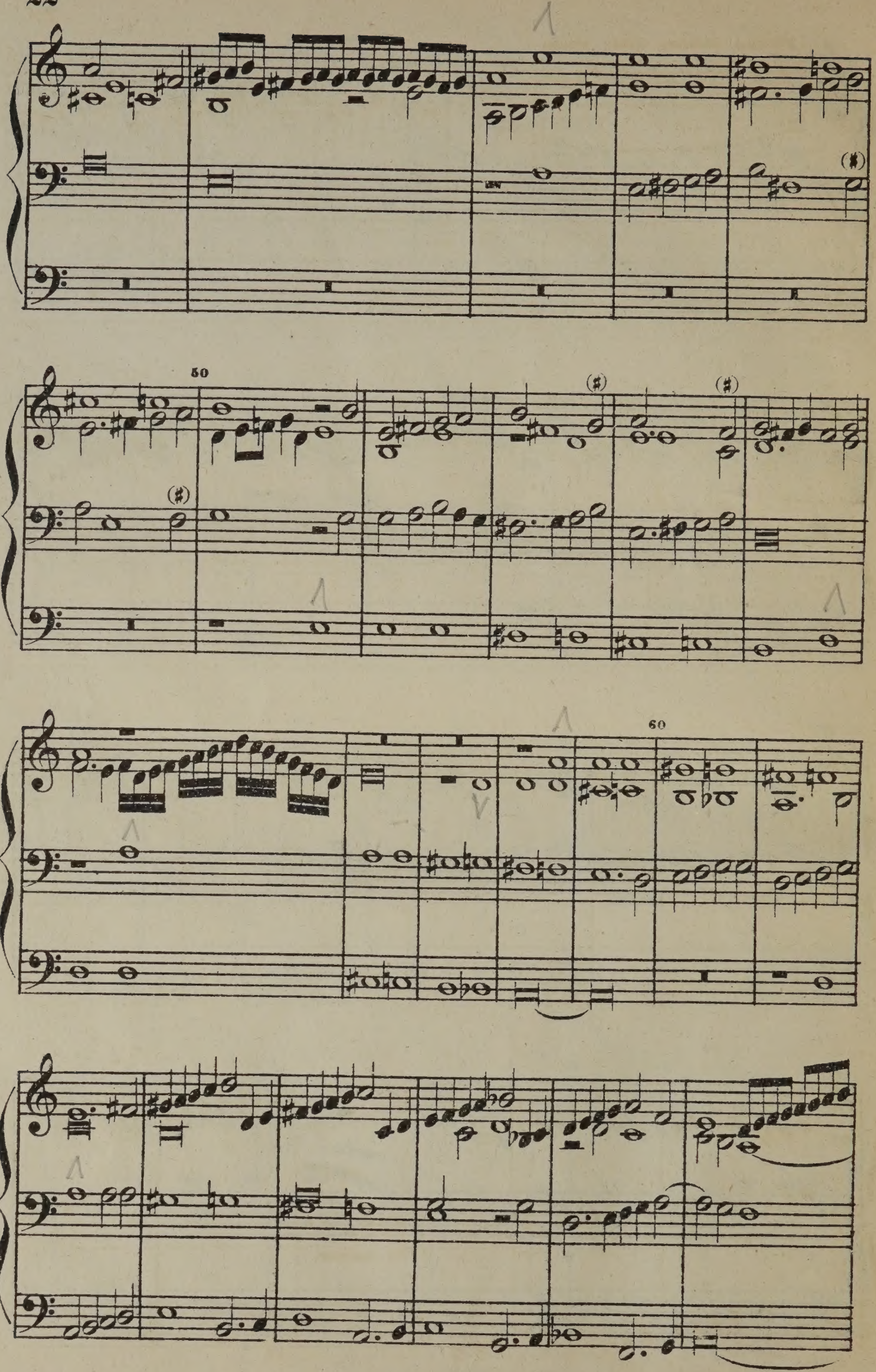
M.J.P.S.

+ His

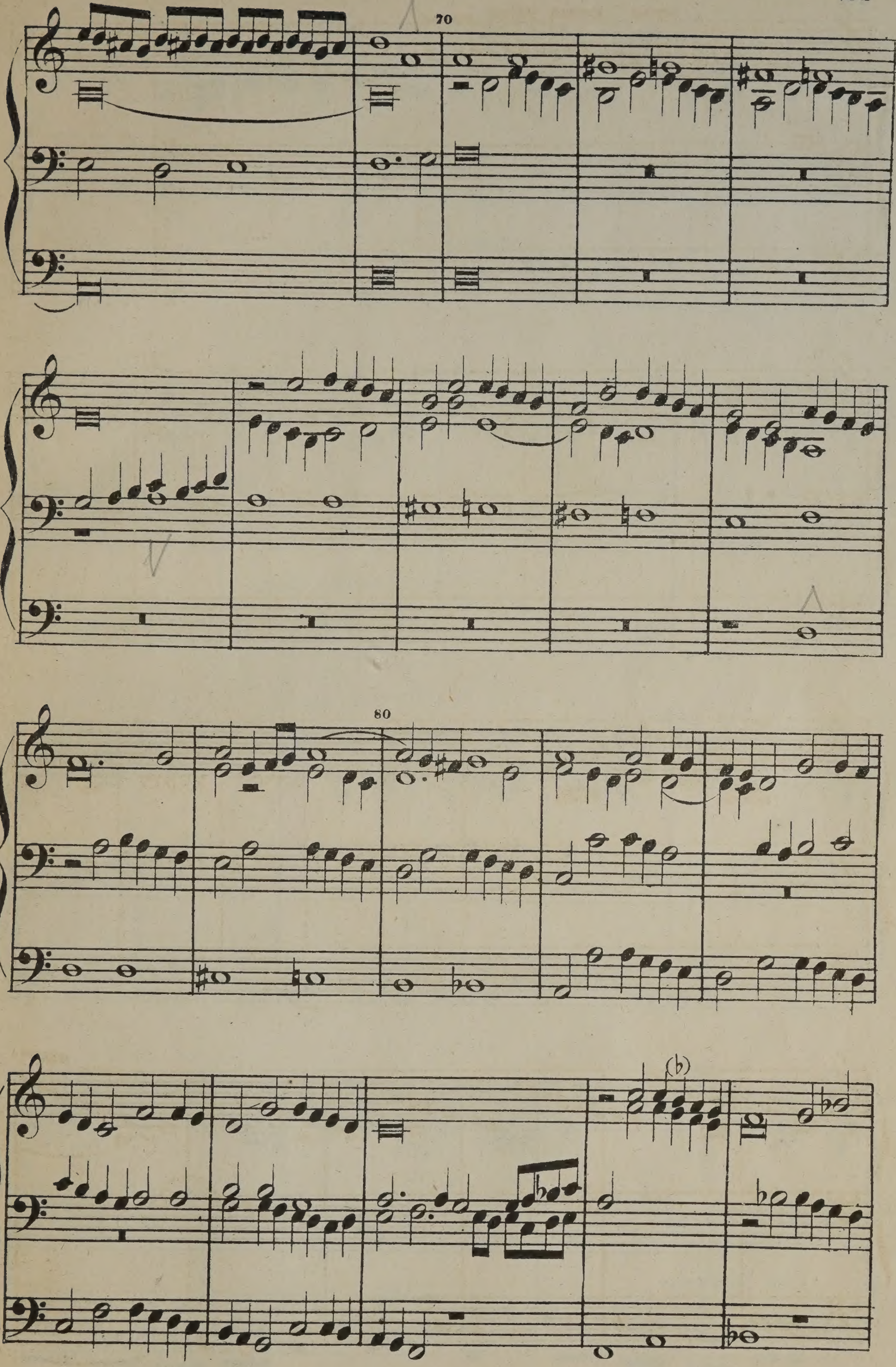
(Mit kräftigen Stimmen)

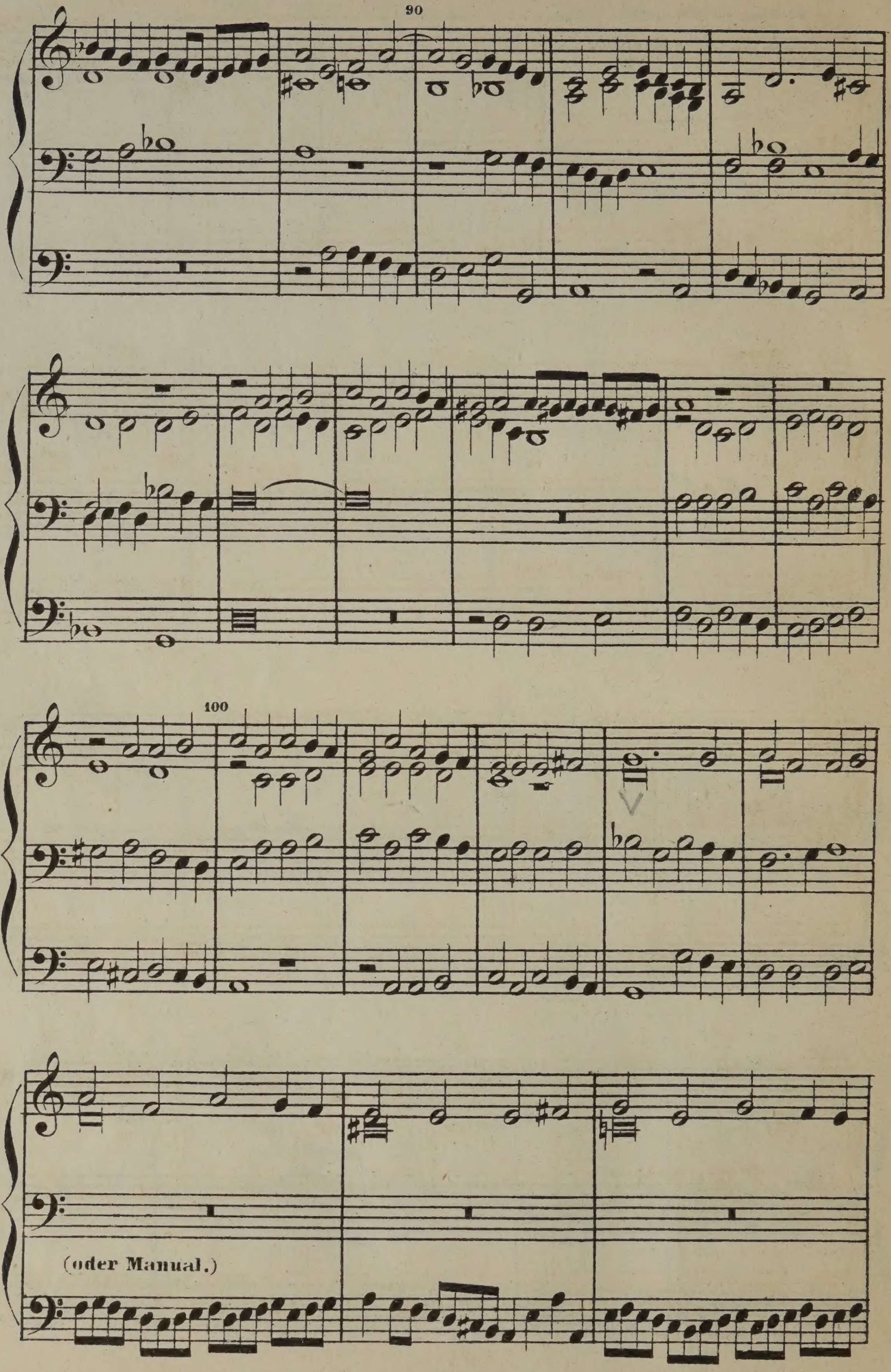

(ohne Pausenangabe)
(Nicht zu langsam)
10
(♯)
(♯)
20

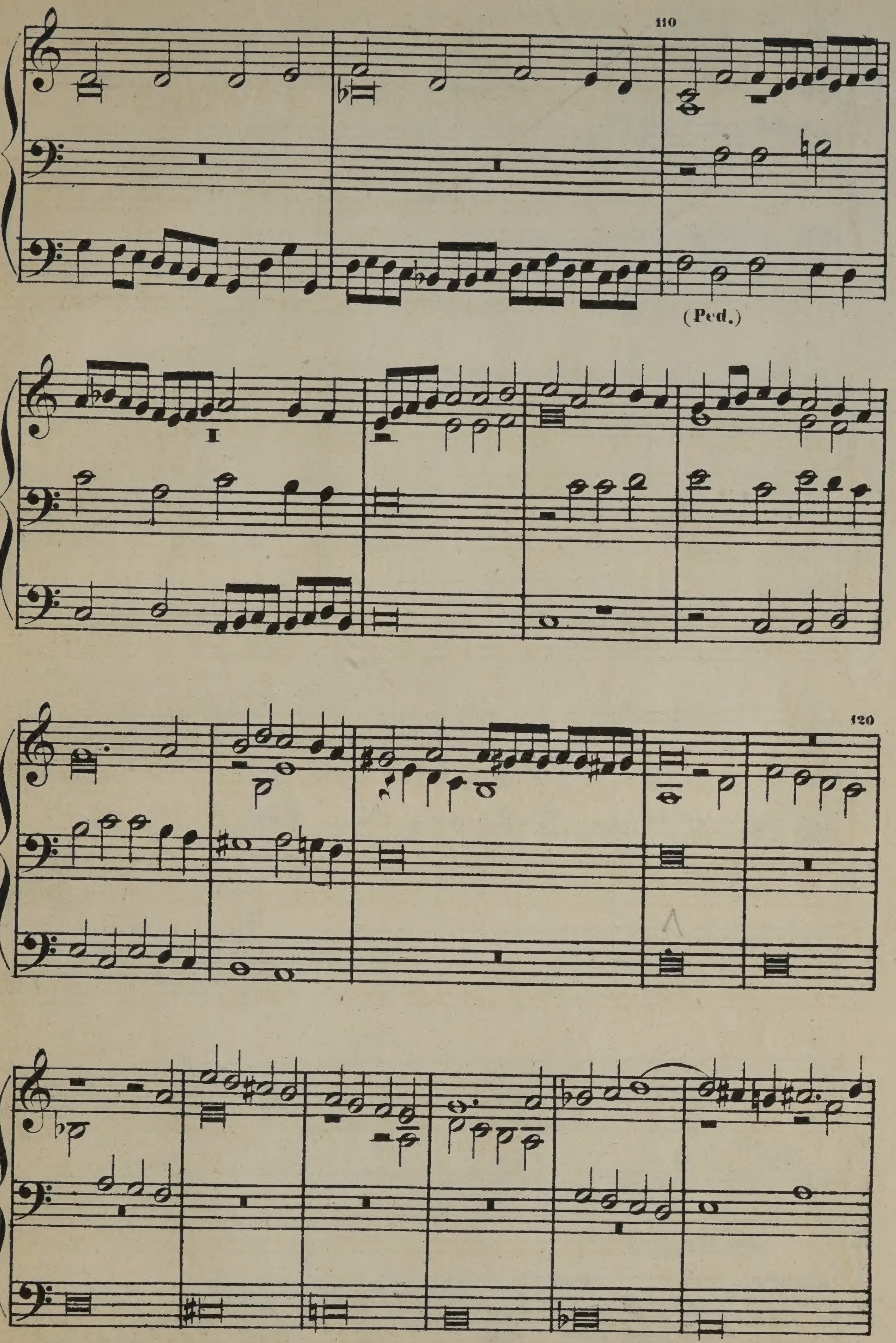

(♯)
30
40

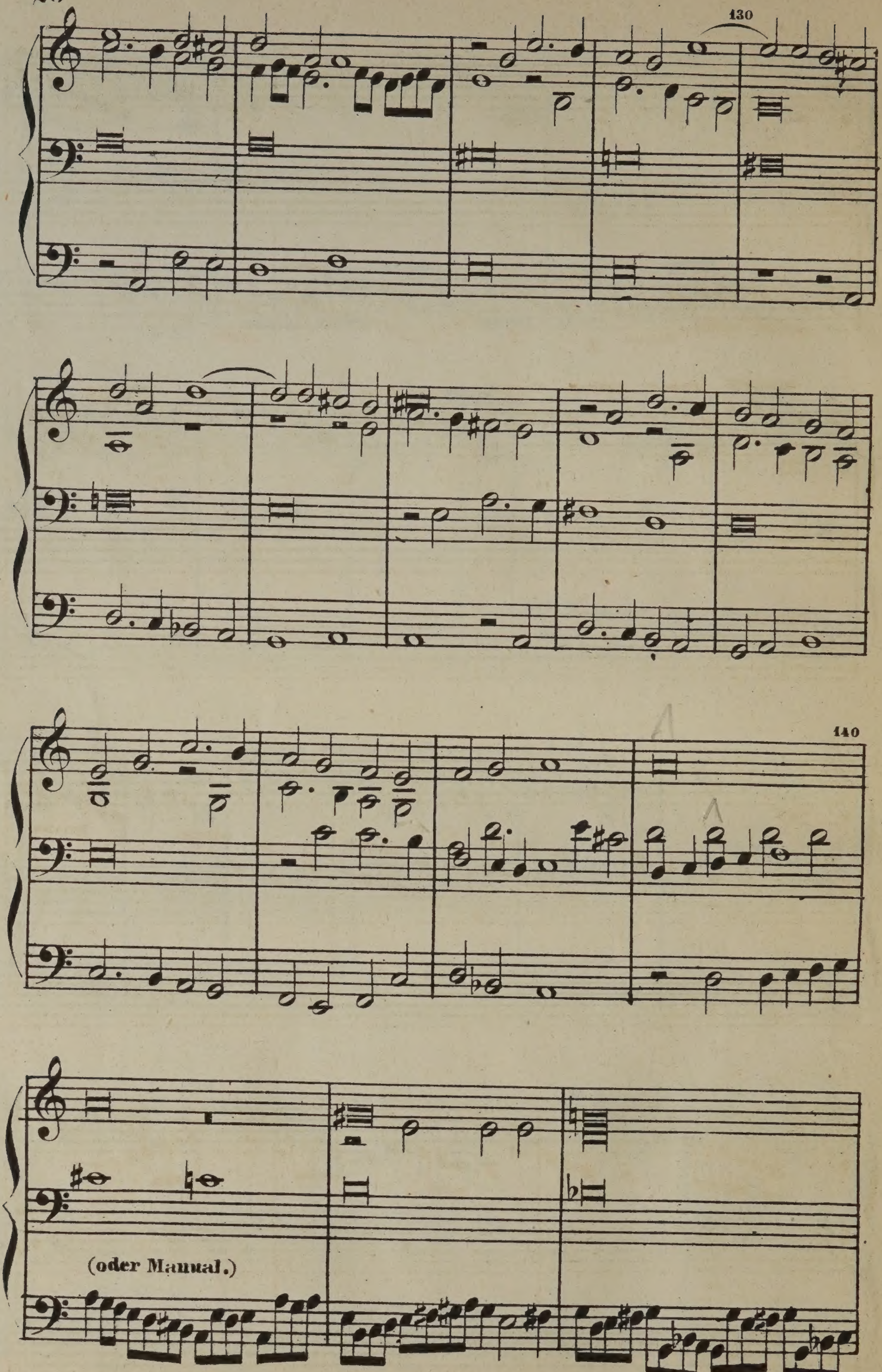


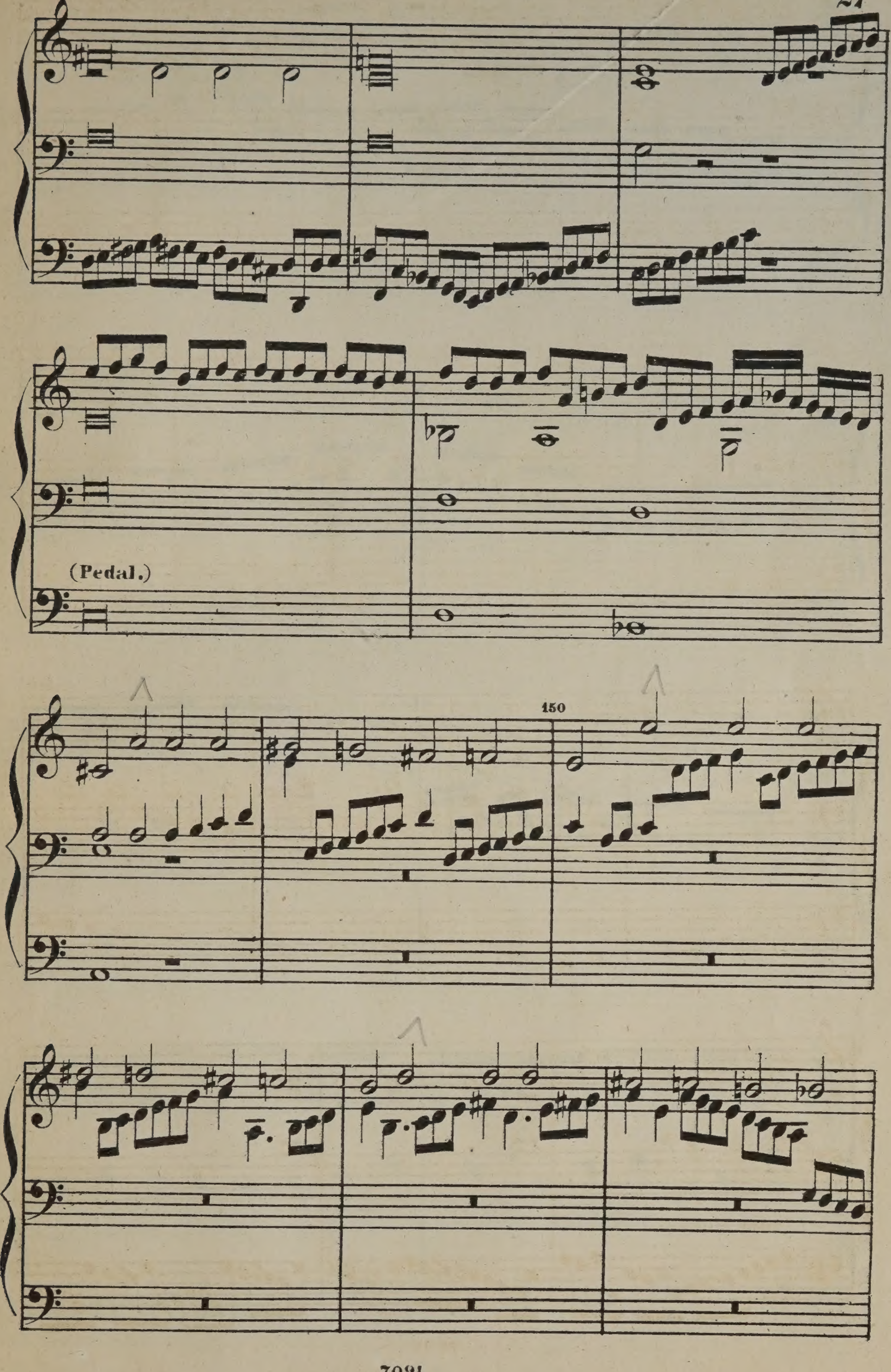
(♯)
50
(♯)
(♯)
(♯)
60

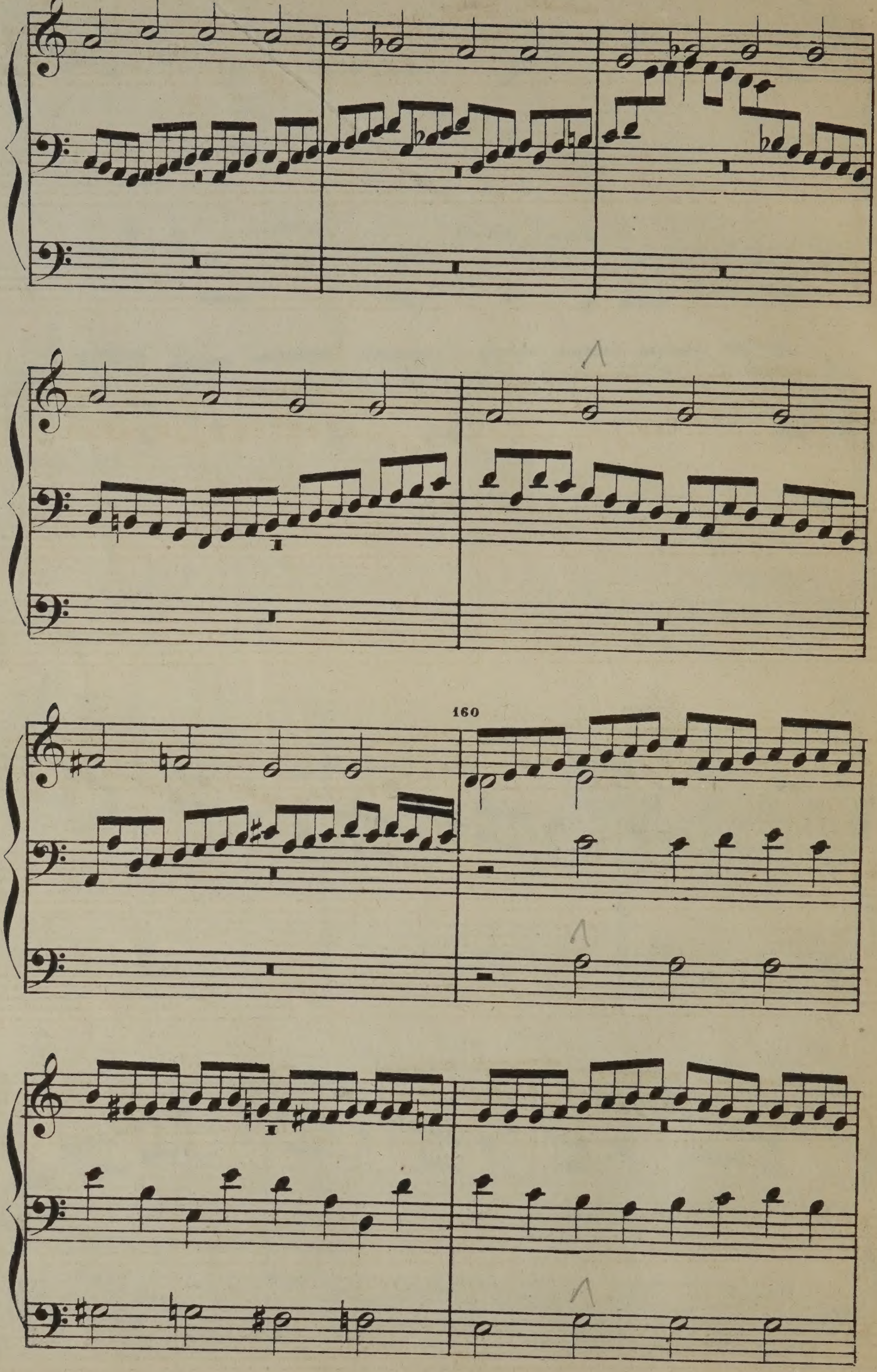

70
80
(b)

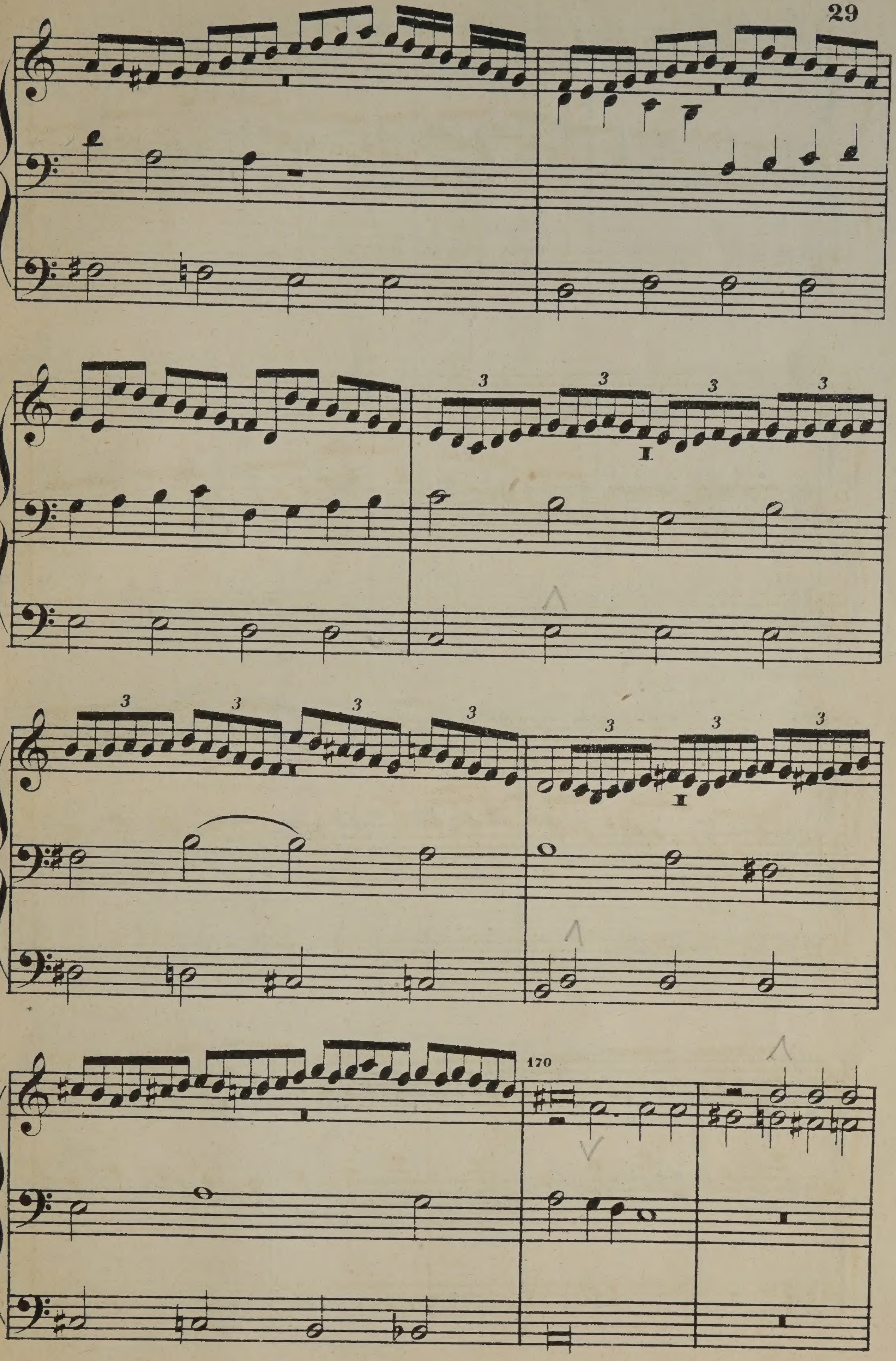

90
100
(oder Manual.)

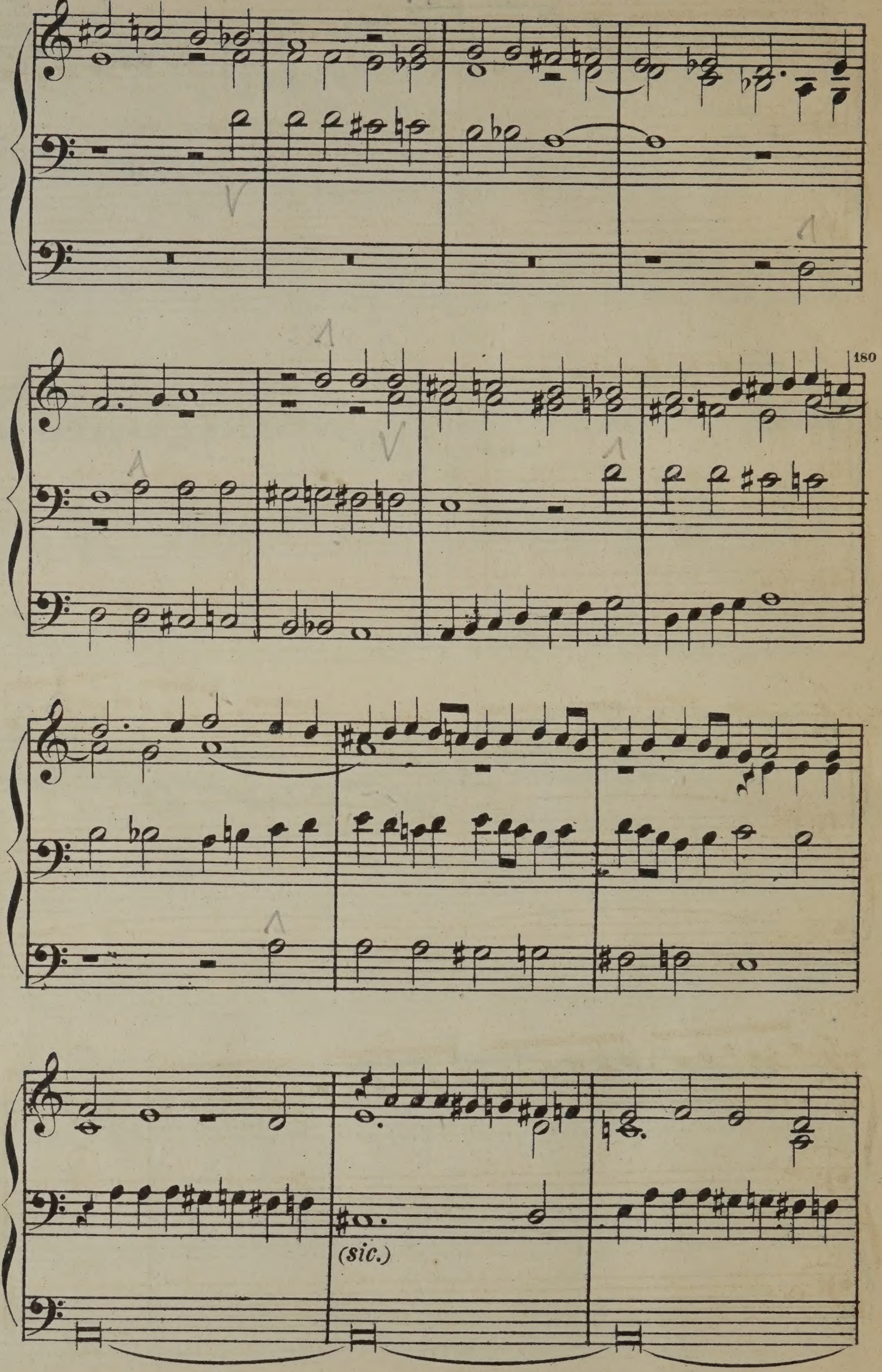

110
(Ped.)
120

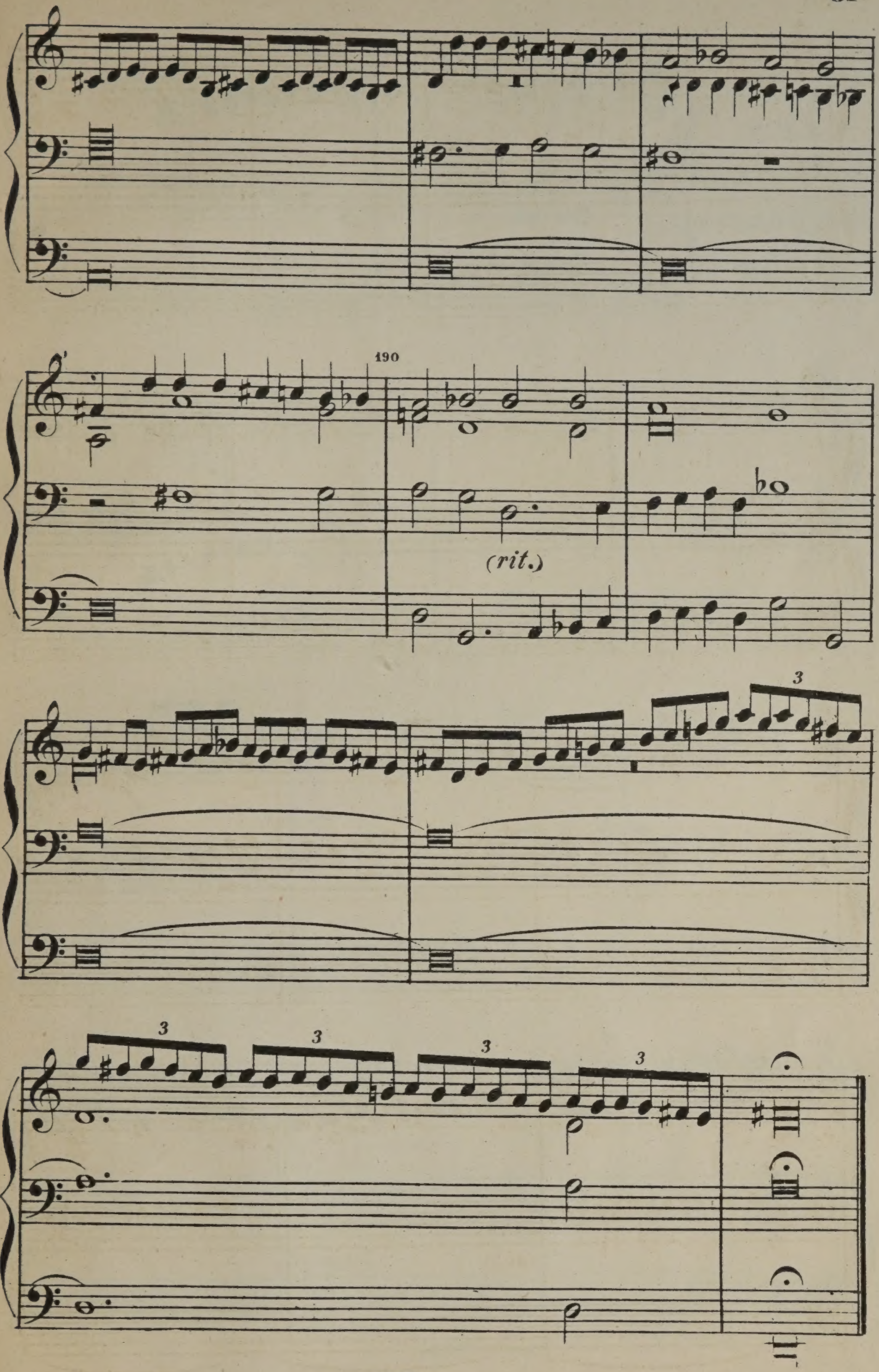

130
140
(oder Manual.)


(Pedal.)
150


160


3
170


180
(sic.)


(rit.)

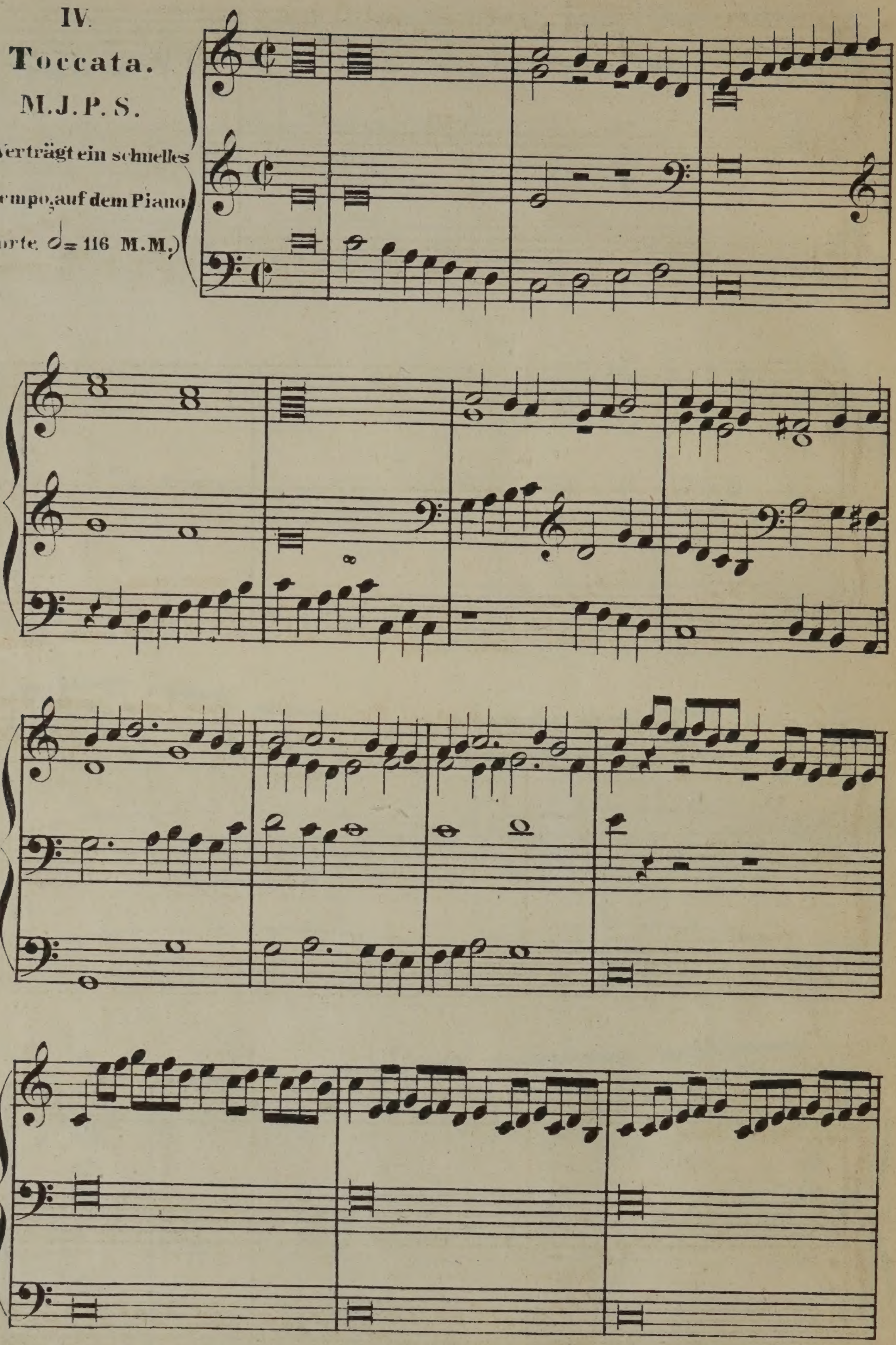
6 minutes

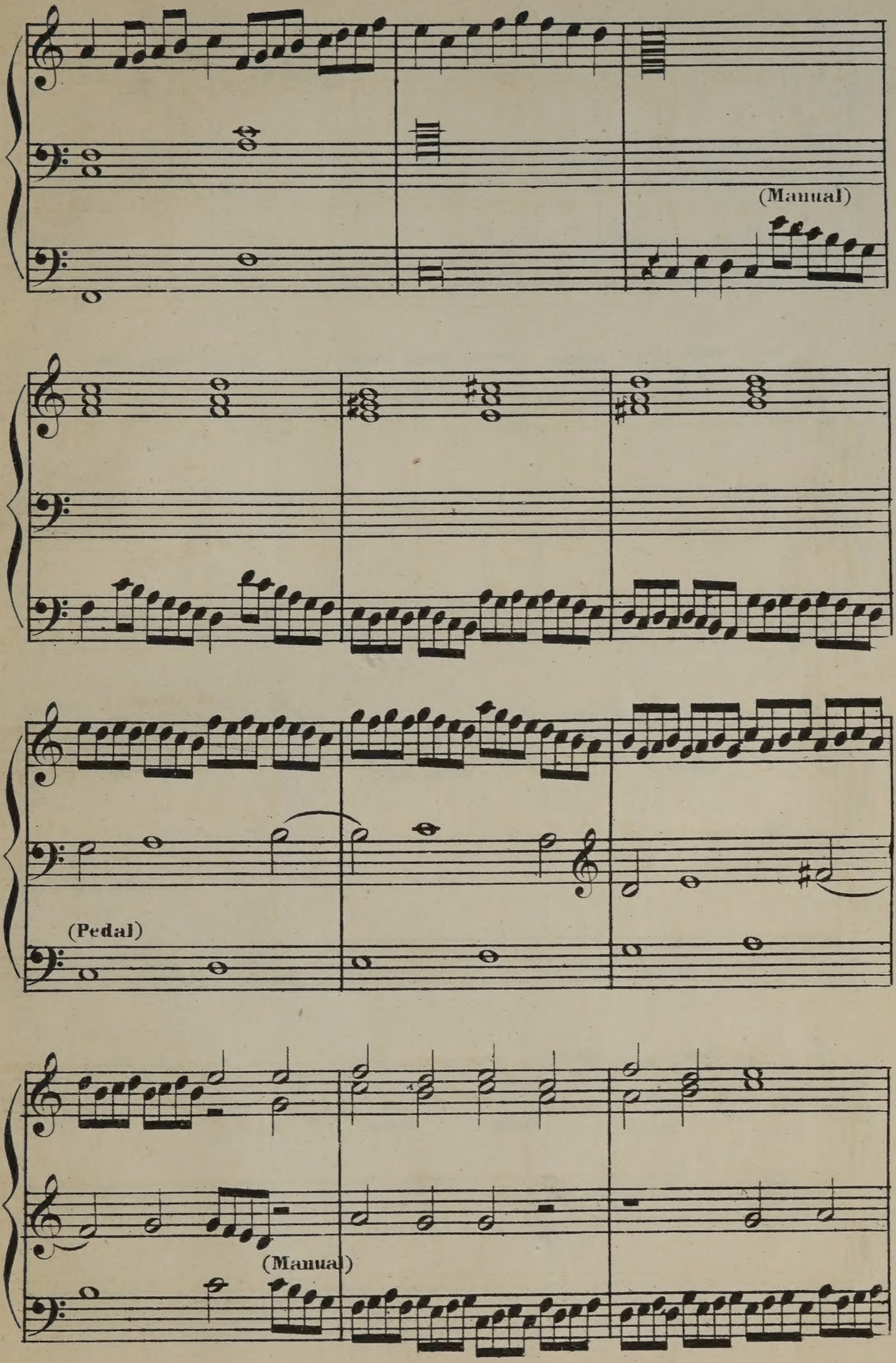
IV.

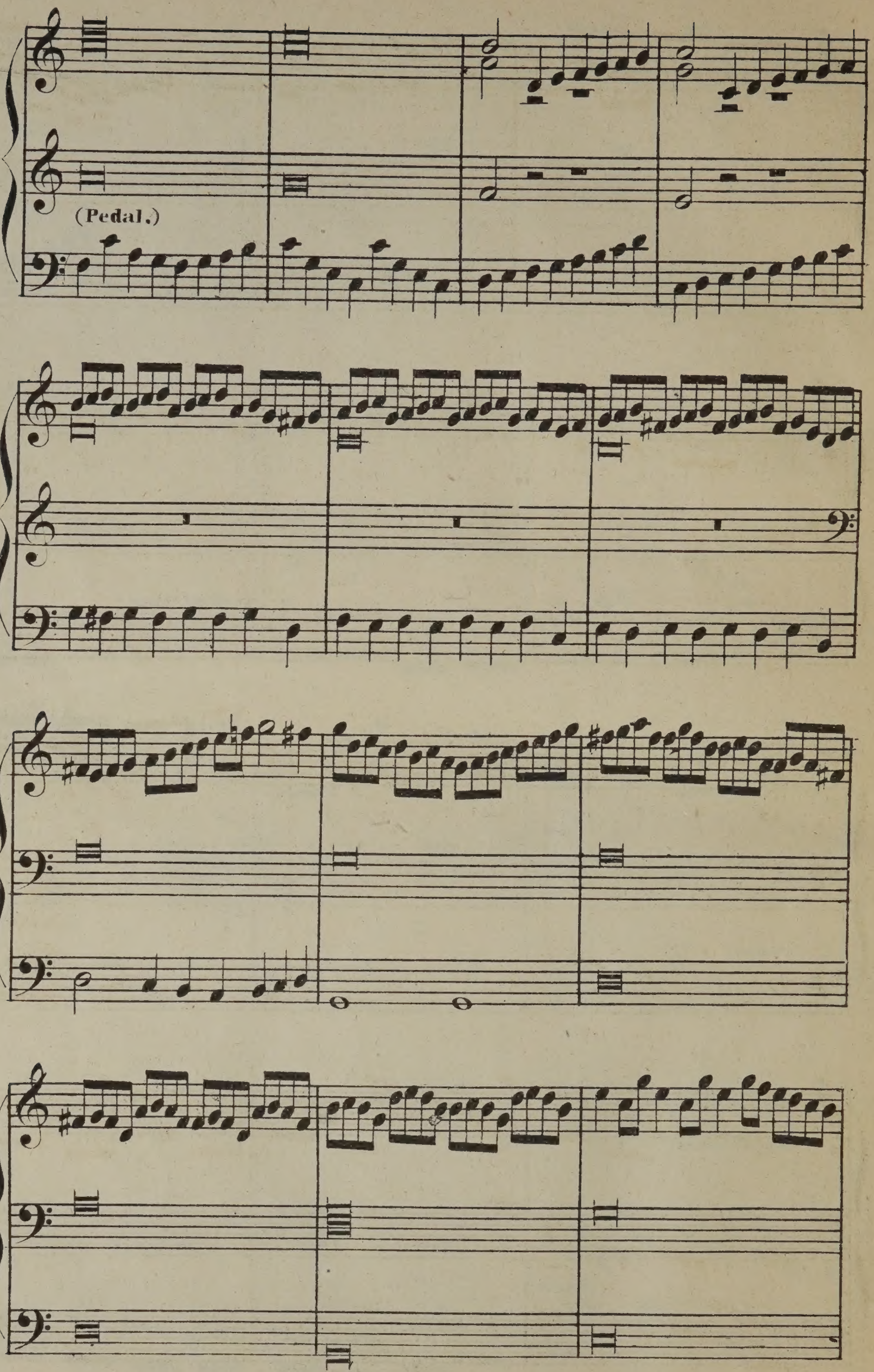
Toccata.

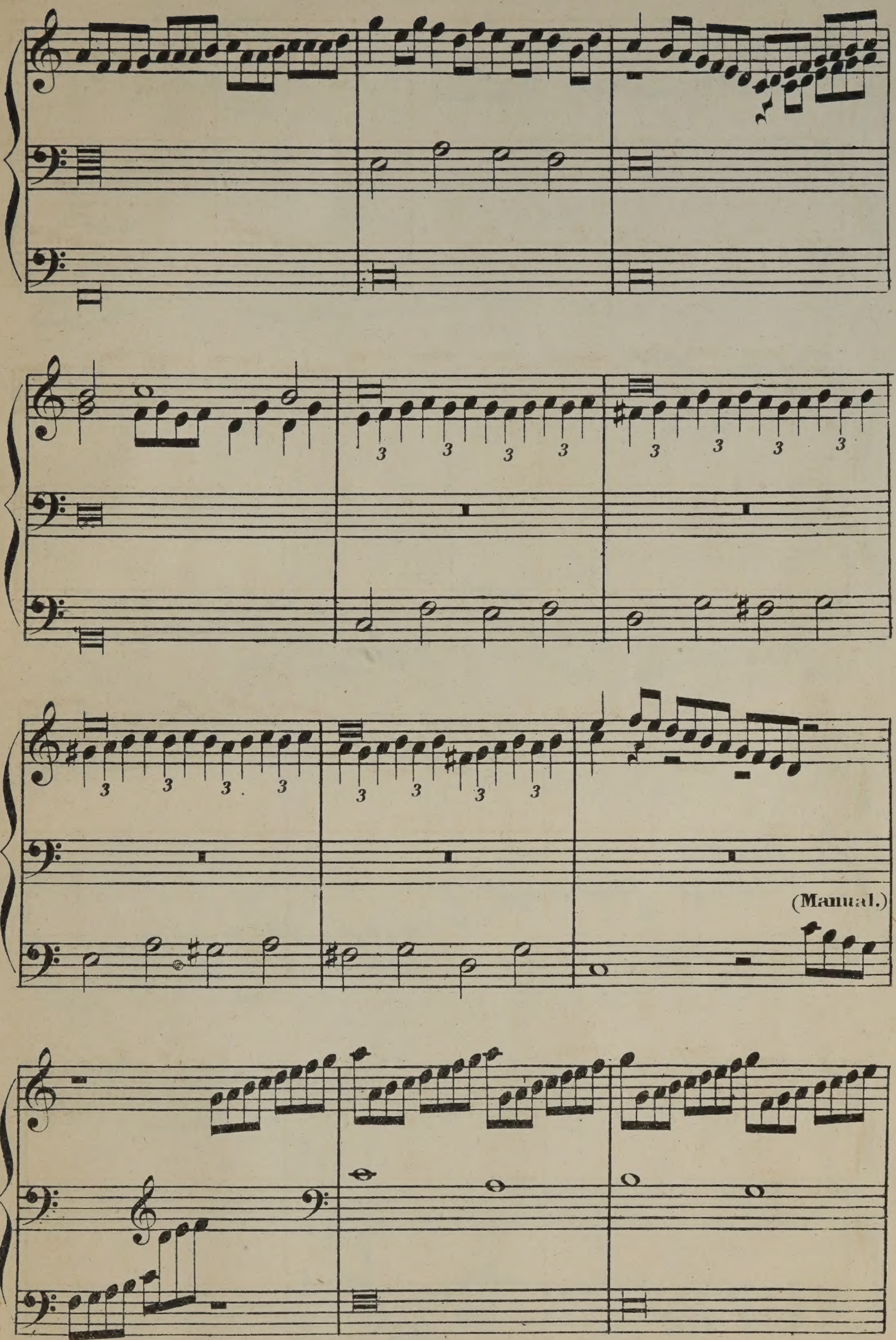
M.J.P.S.

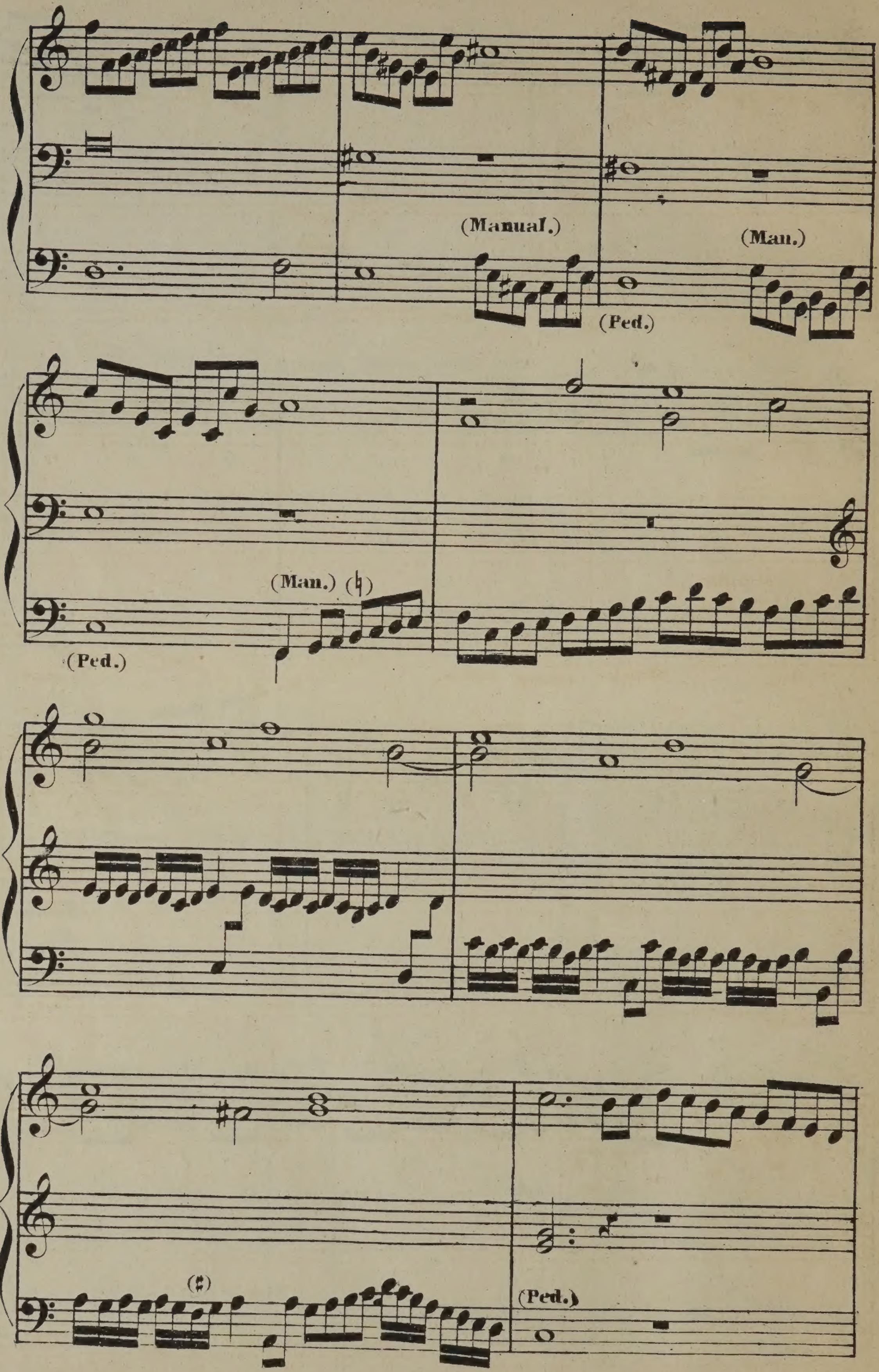
(Verträgt ein schnelles Tempo, auf dem Pianoforte. 𝅗𝅥 = 116 M.M.)

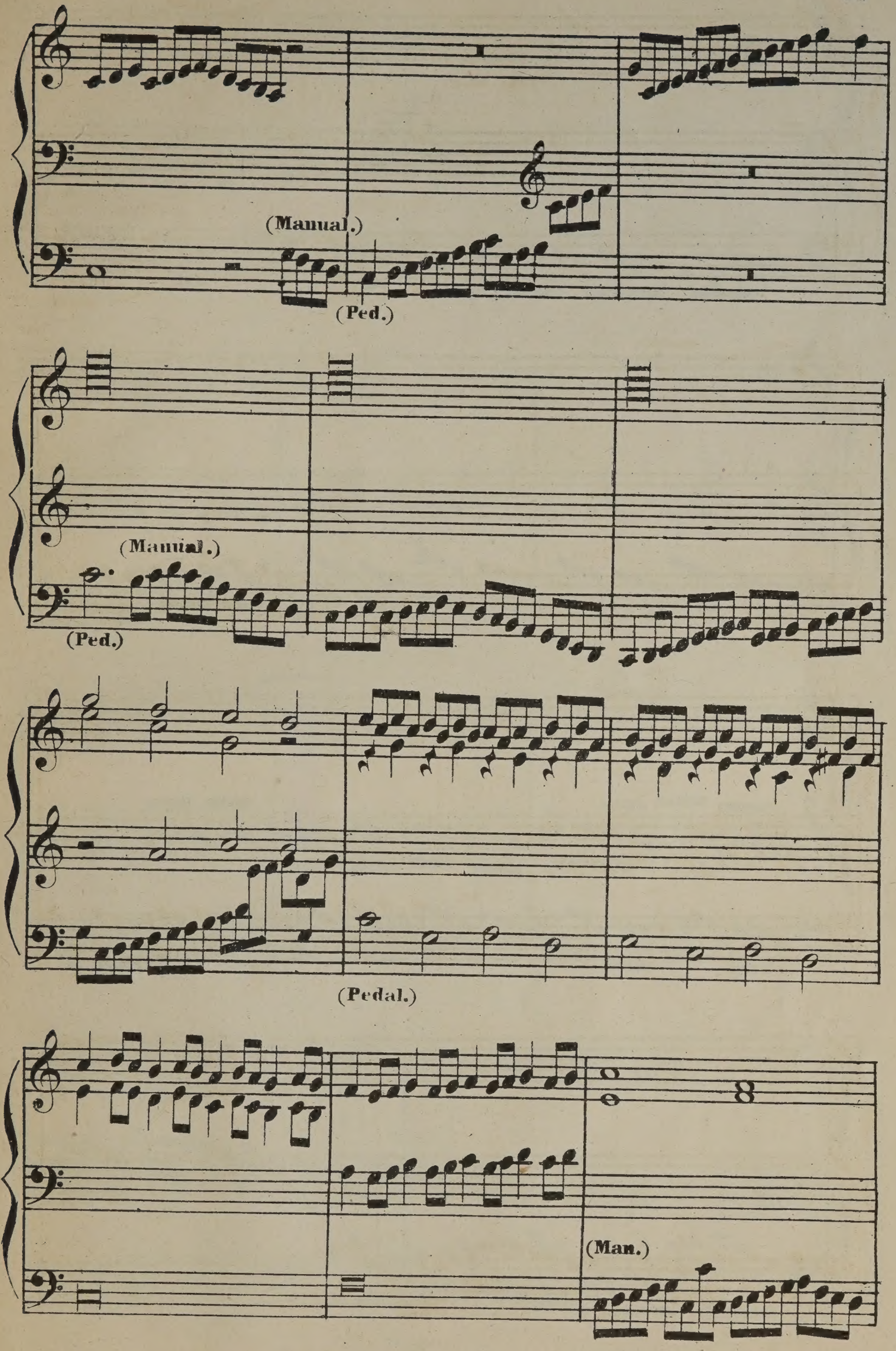


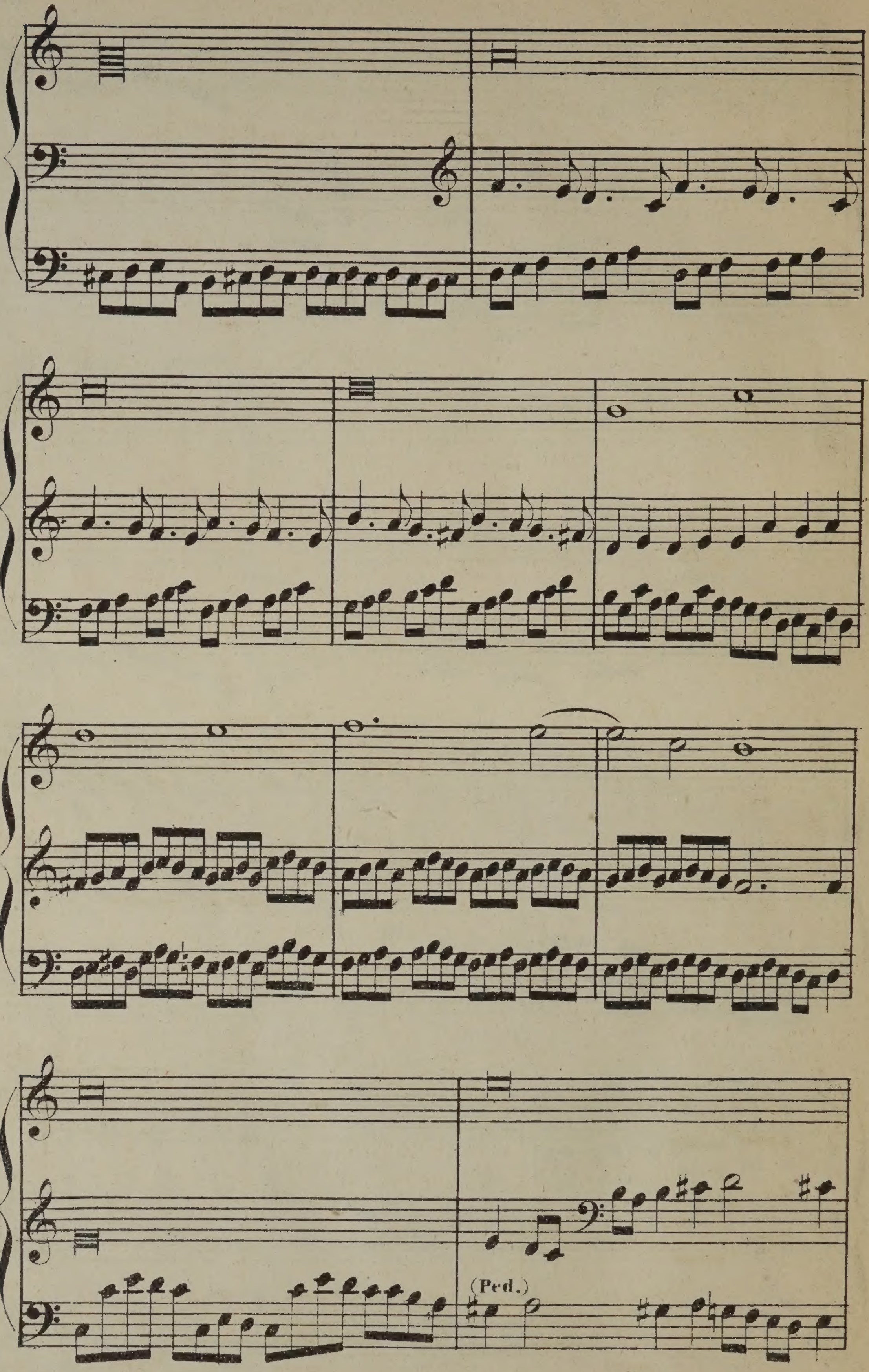

(Manual)
(Pedal)
(Manual)

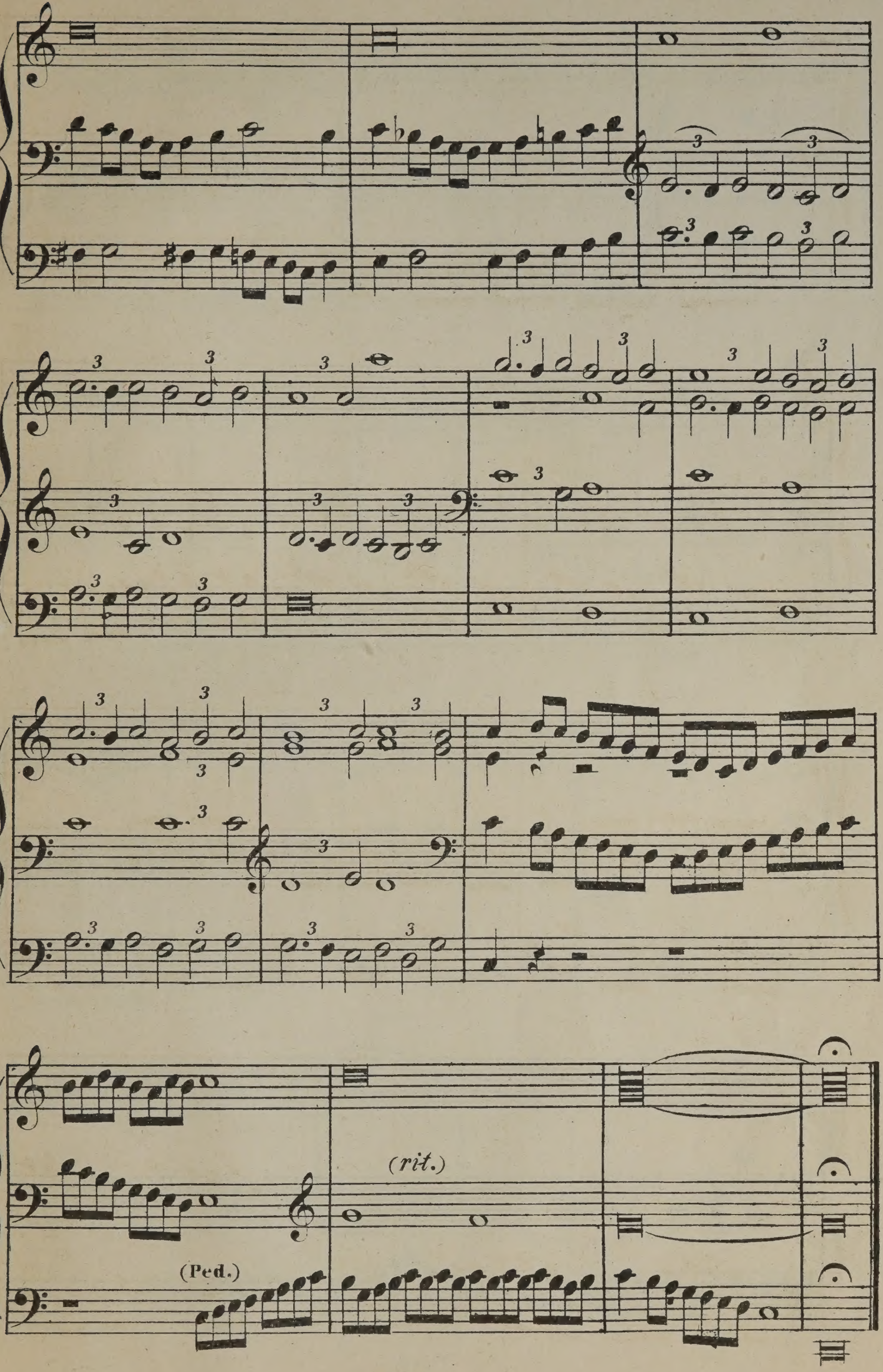

(Pedal.)


(Manual.)


(Manual.)
(Man.)
(Ped.)
(Man.) (♮)
(Ped.)
(♯)
(Ped.)


(Manual.)
(Ped.)
(Manual.)
(Ped.)
(Pedal.)
(Man.)


(Ped.)


(rit.)
(Ped.)

77.
540

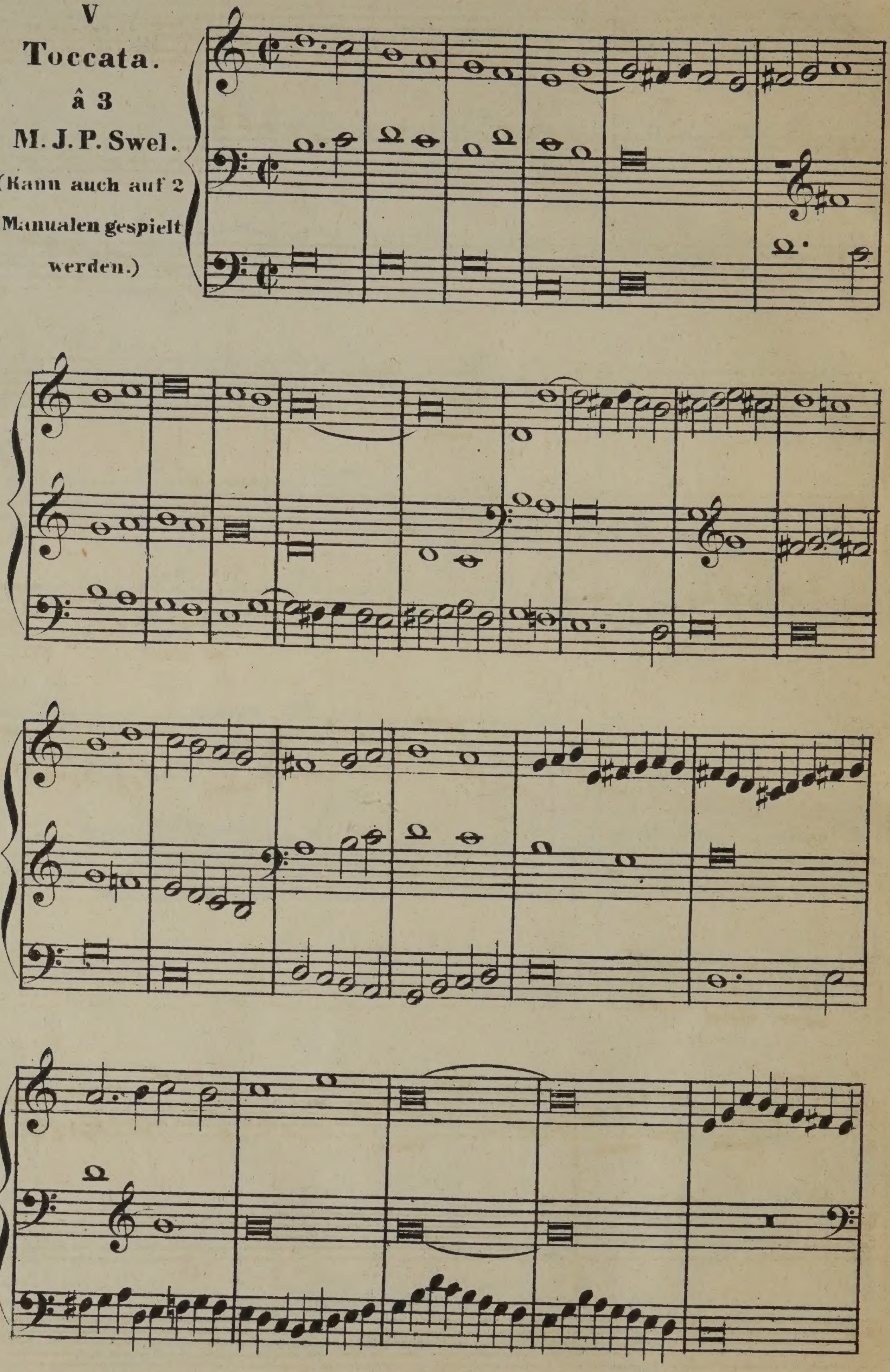
V

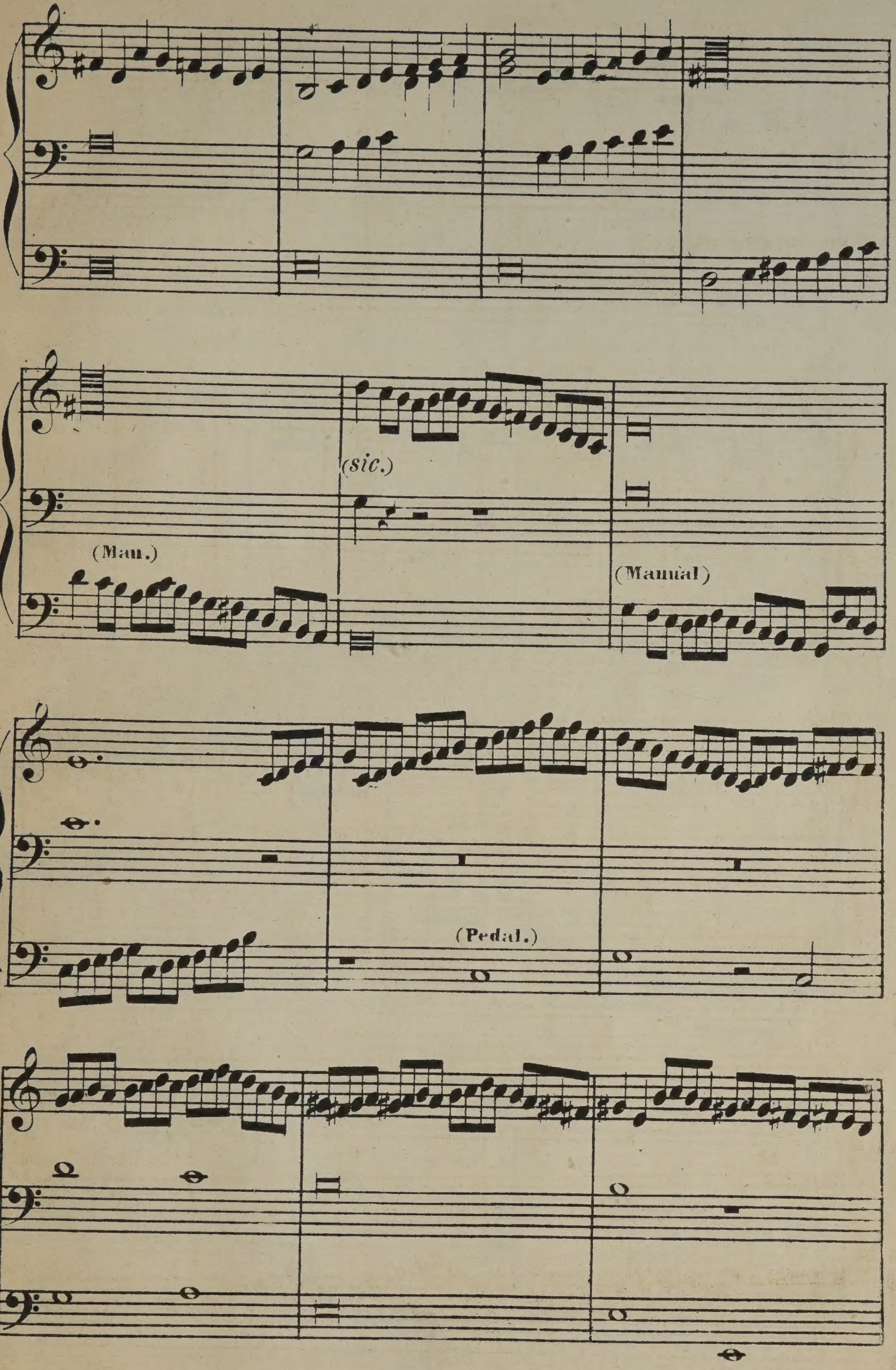
Toccata.

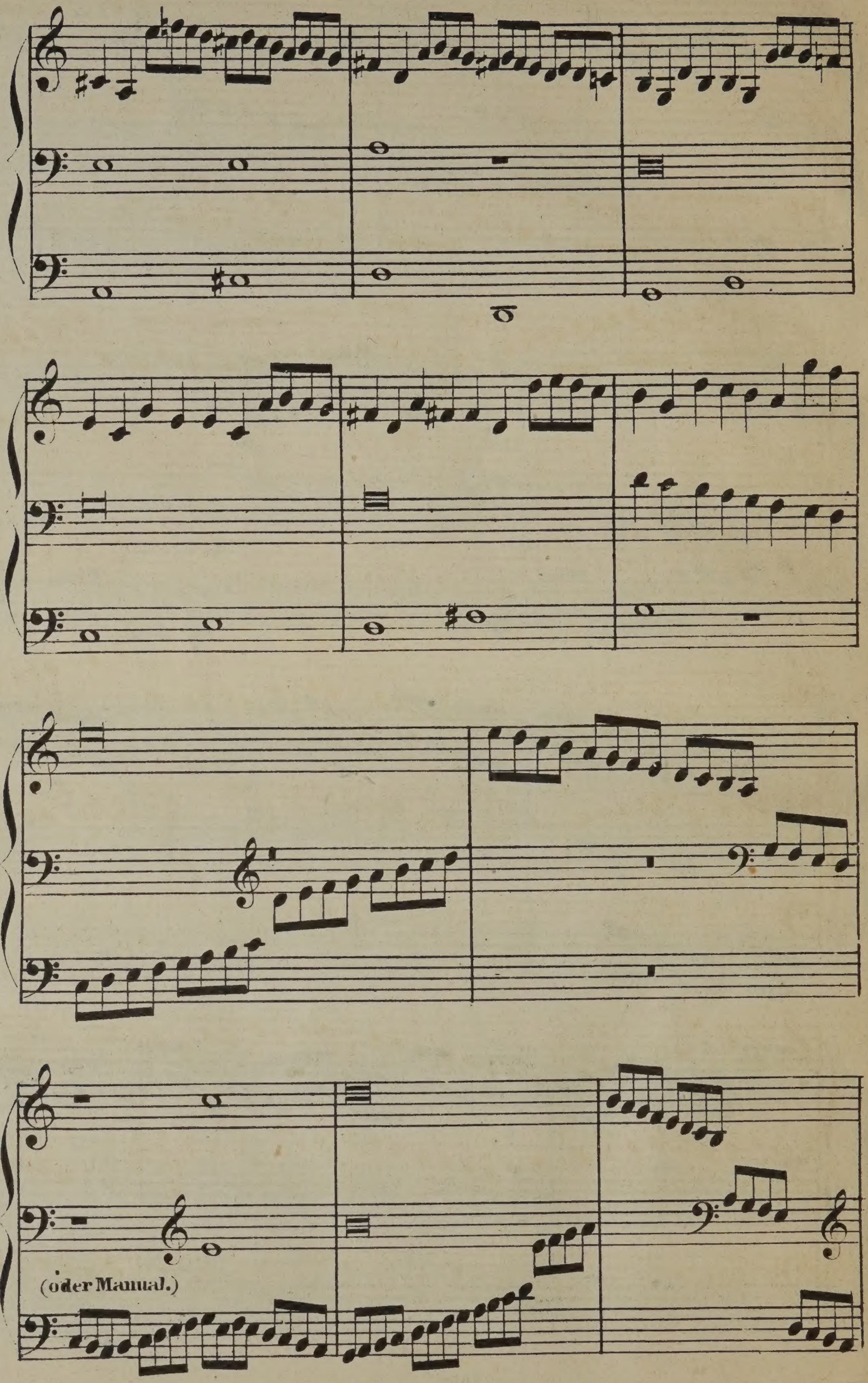
â 3

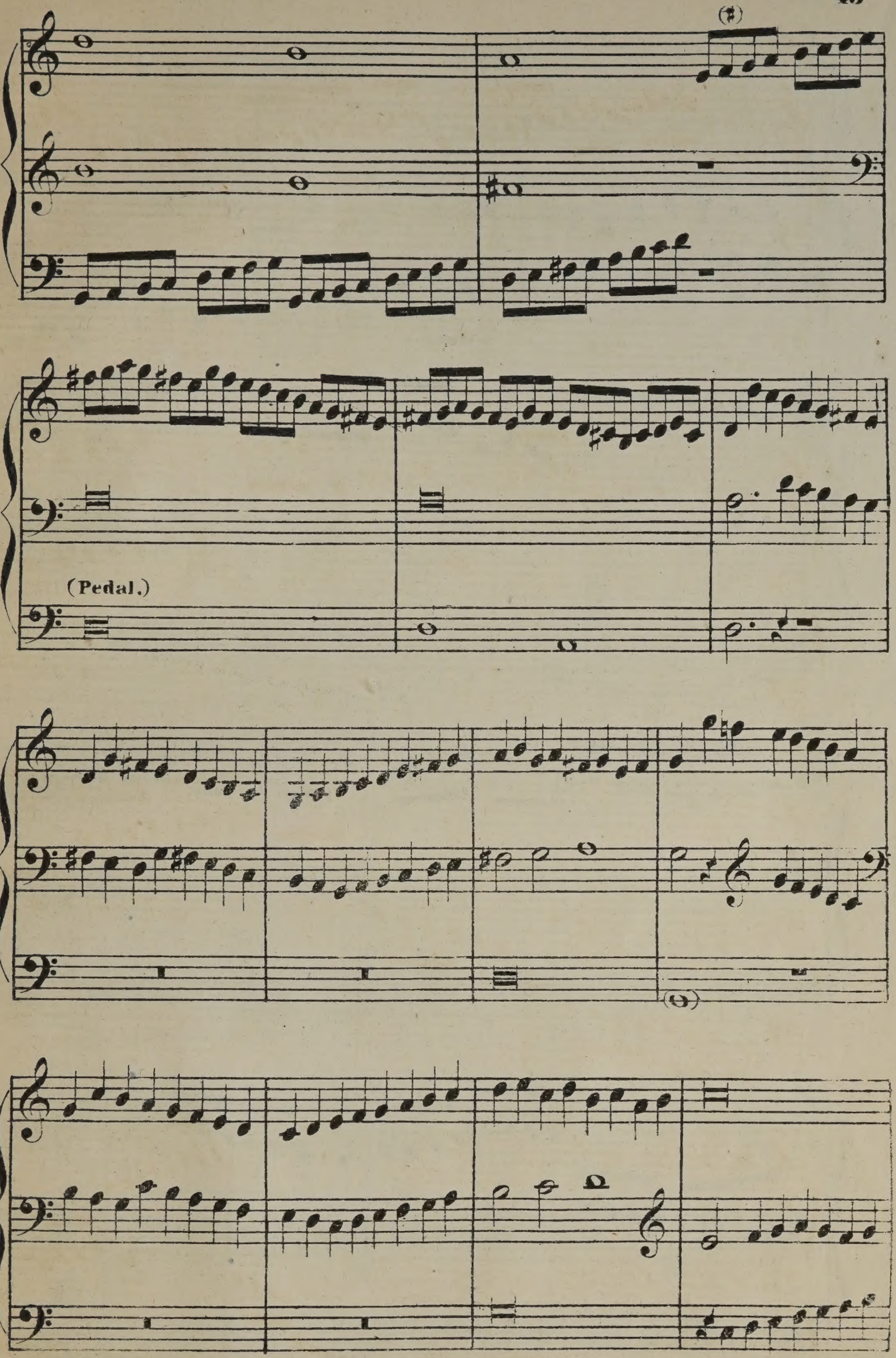
M. J. P. Swel.

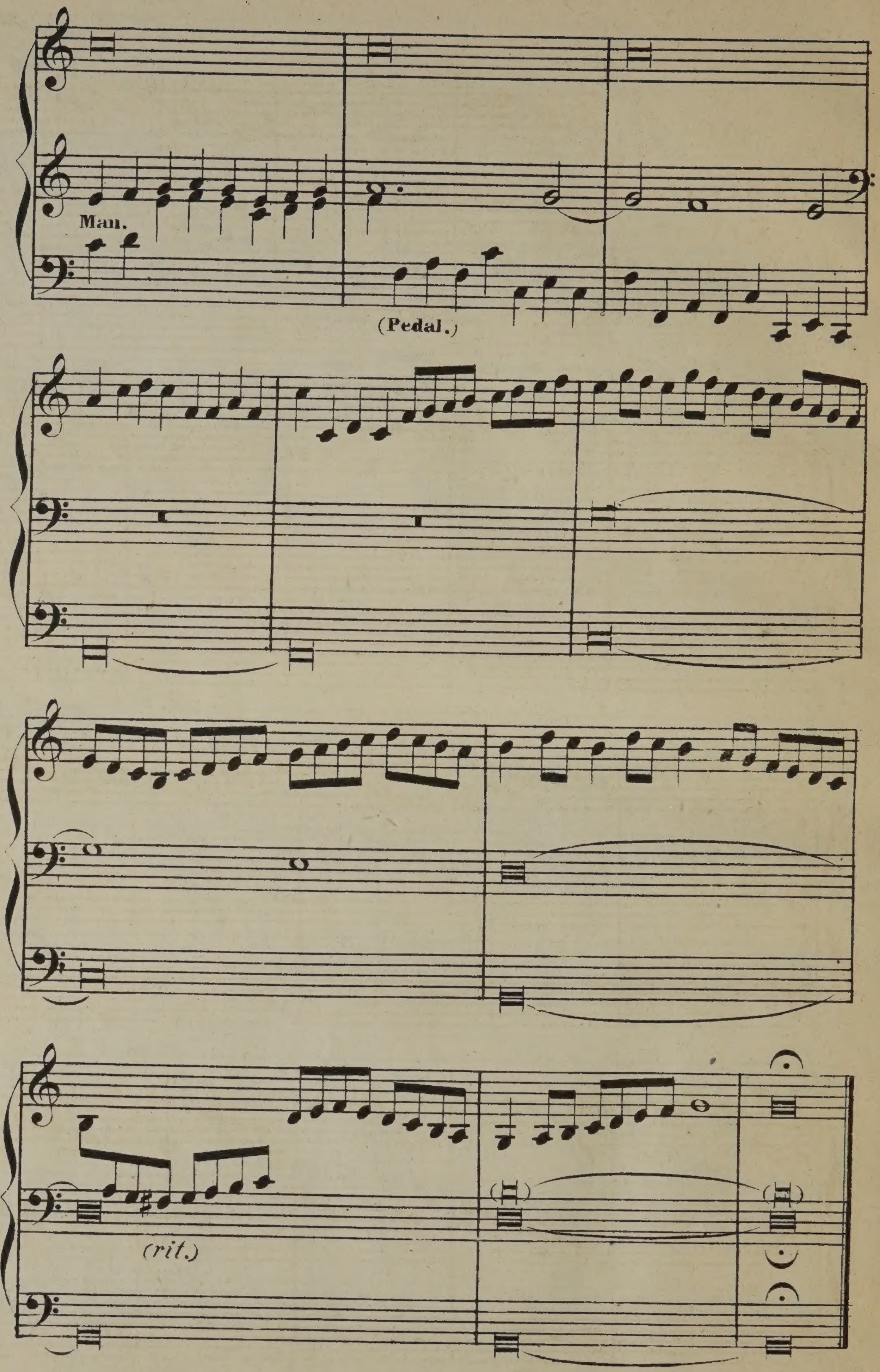
(Kann auch auf 2
Manualen gespielt
werden.)




(Man.)
(sic.)
(Manual)
(Pedal.)


(oder Manual.)


(♯)
(Pedal.)


Man.
(Pedal.)
(rit.)

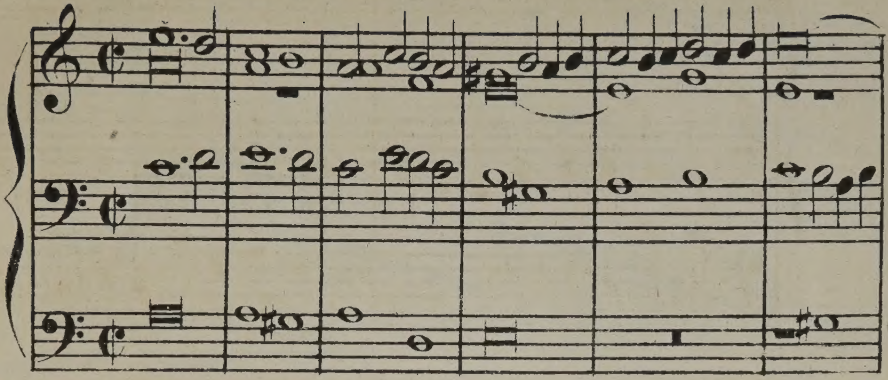
78

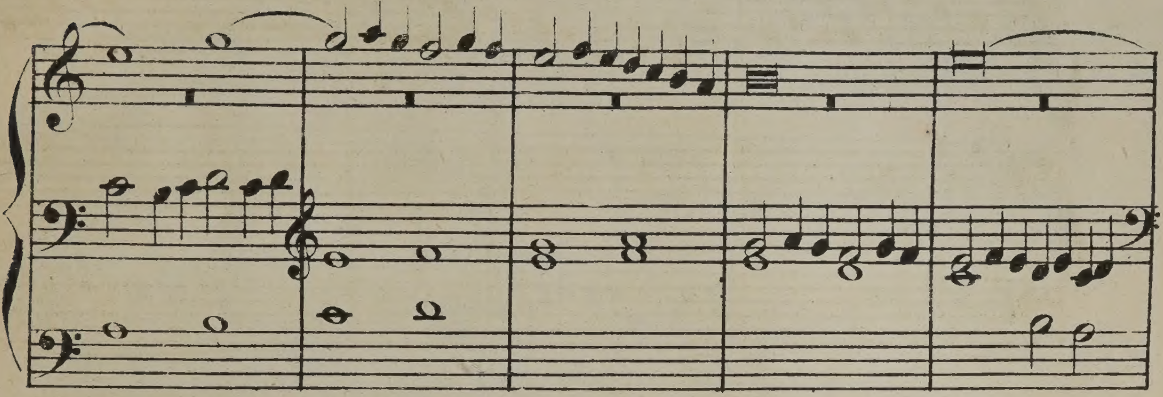
VI

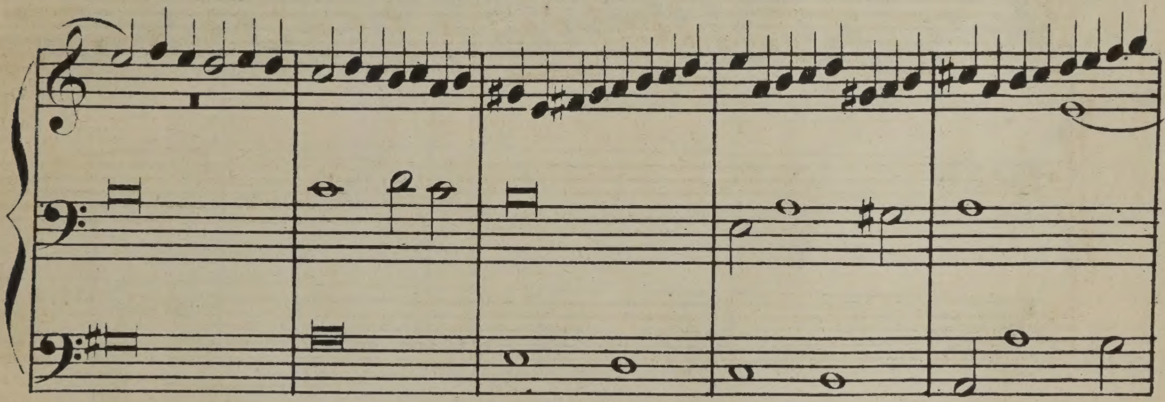
Toccata.

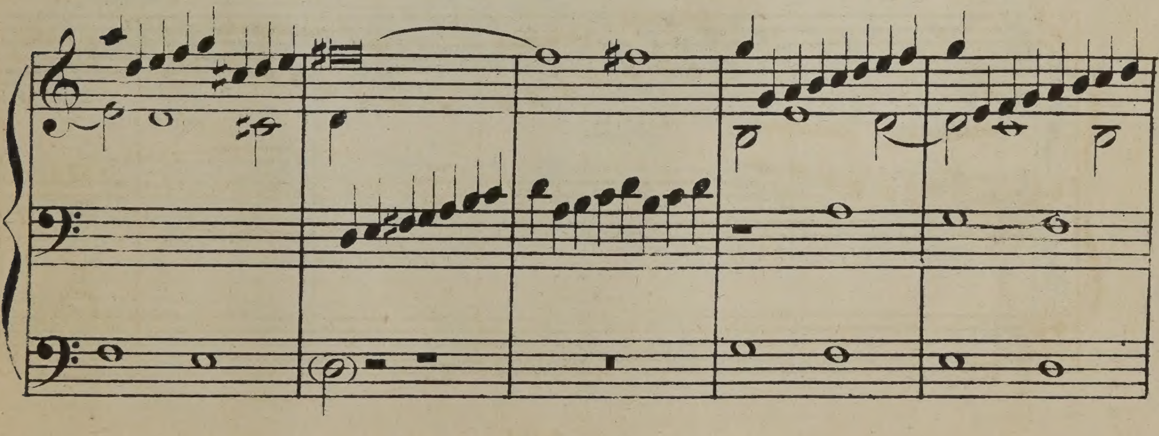
à 4 Voc.

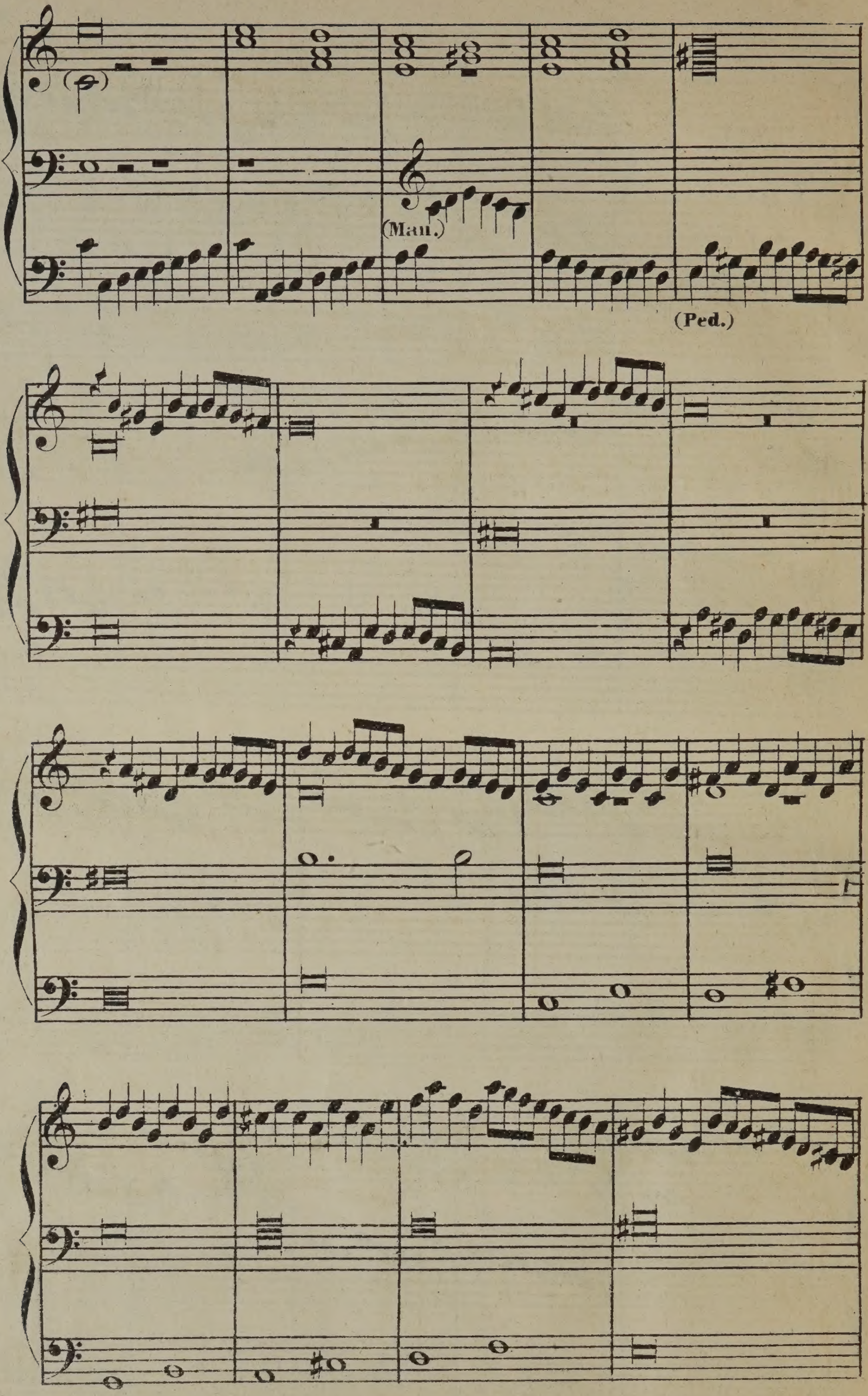
M. J. P. S.

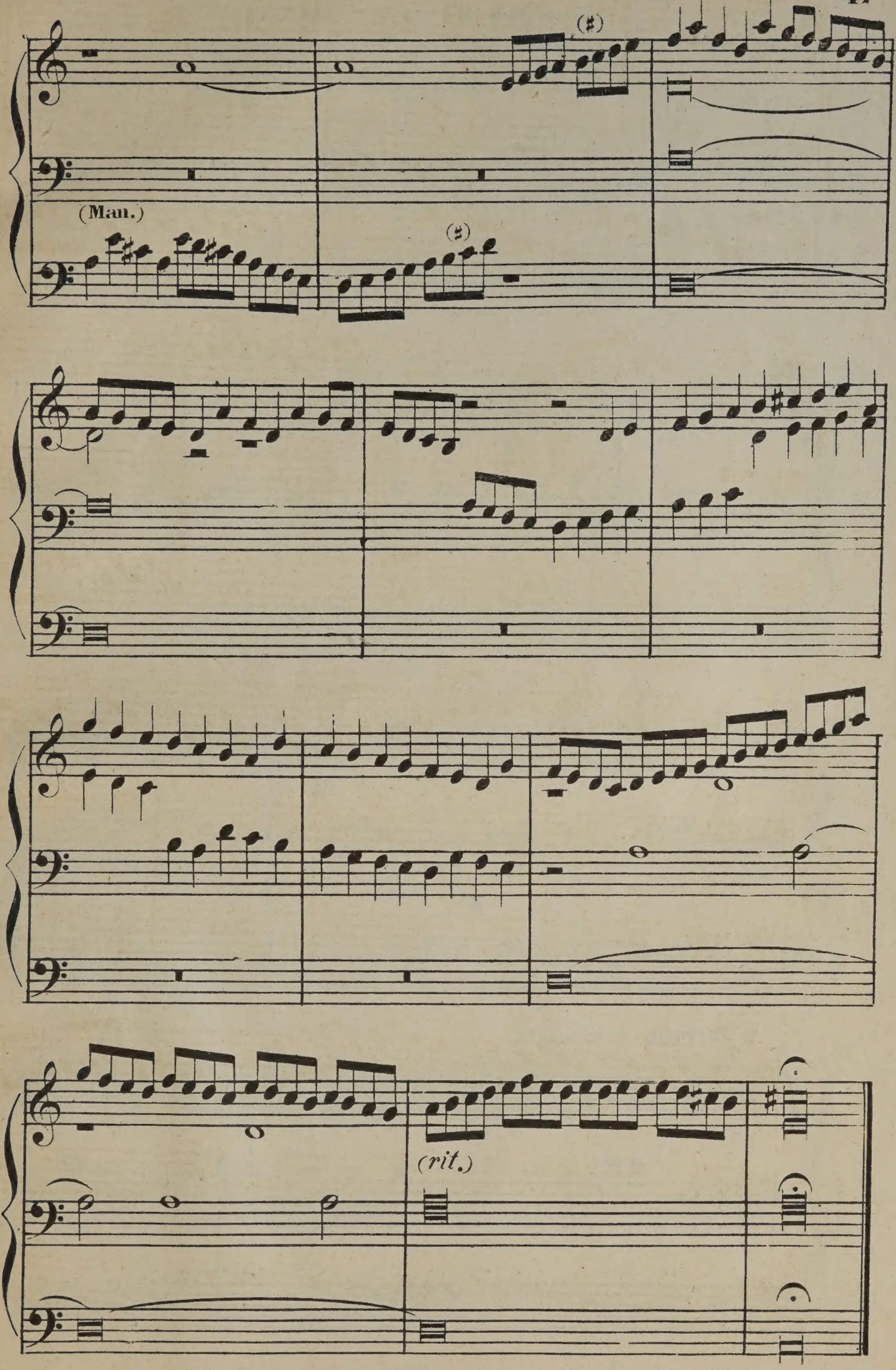









(Man.)
(Ped.)


(♯)
(Man.)
(♯)
(rit.)

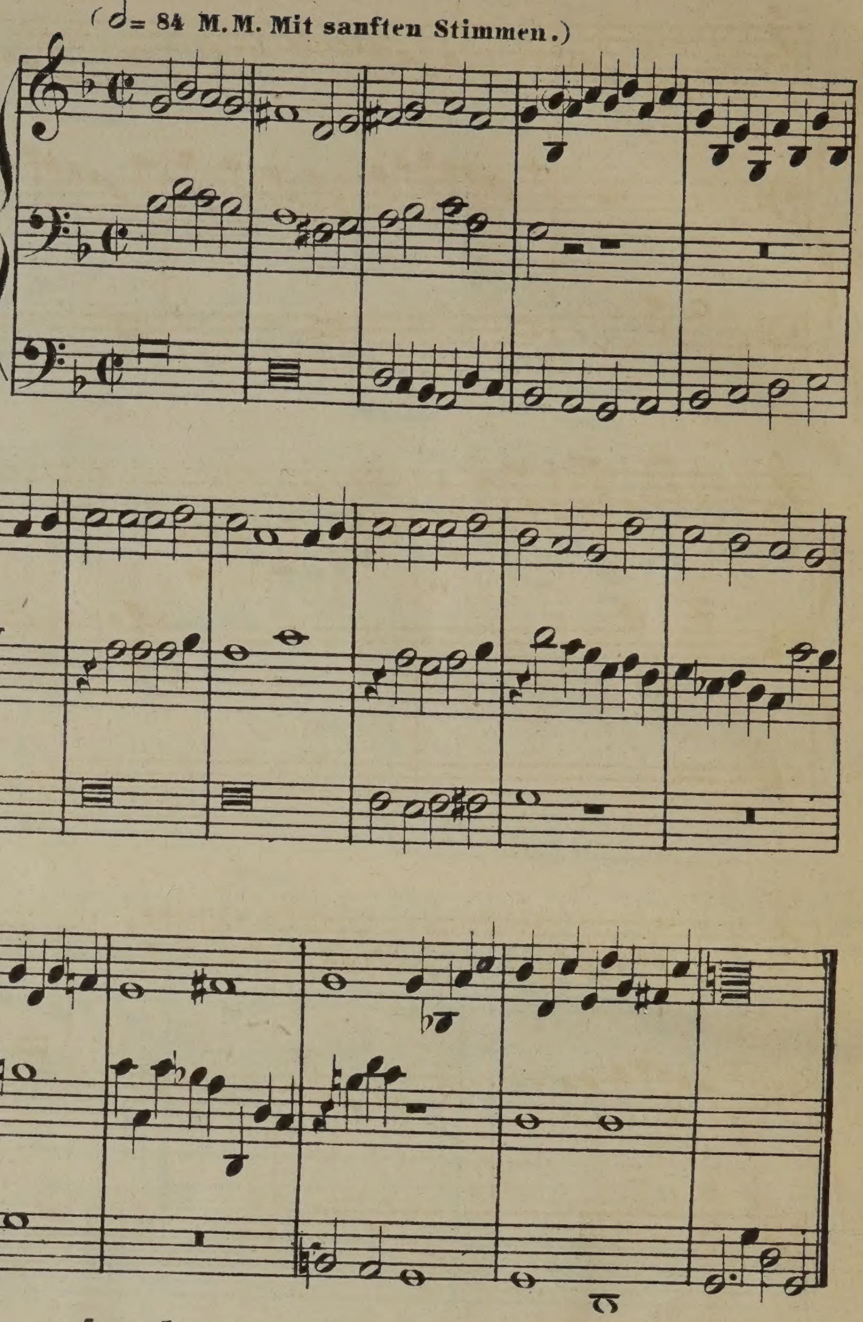
4 minutes

VII

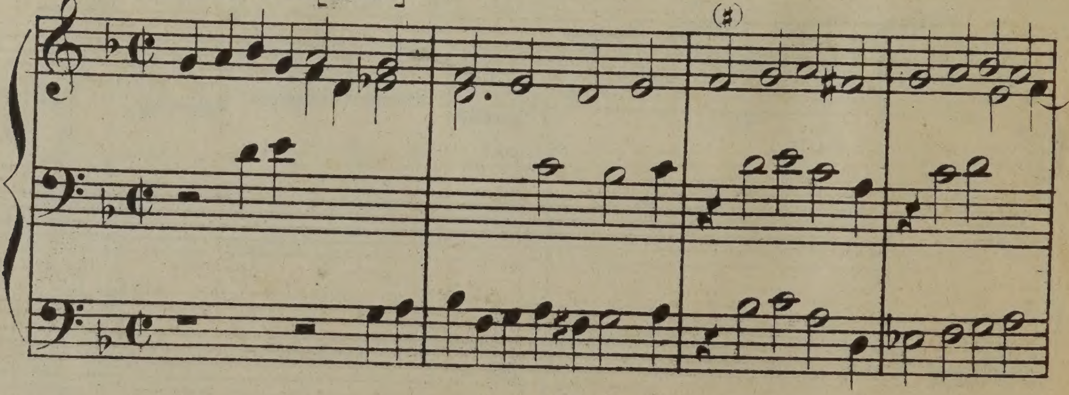
Paduana } M.J.P.S.
et
Hispania } S.S.O.

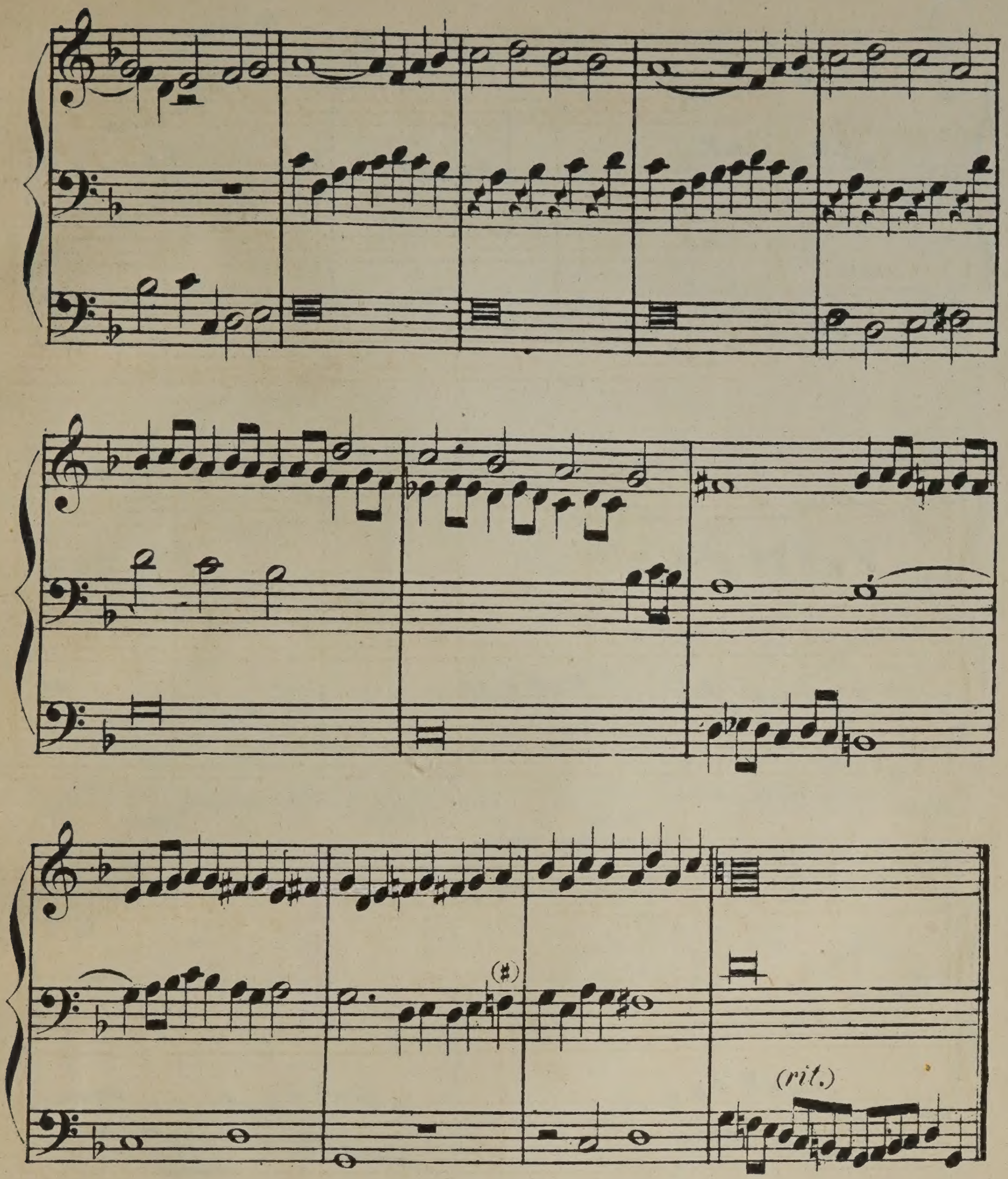
1 Variatio

(von Sweelinck.)

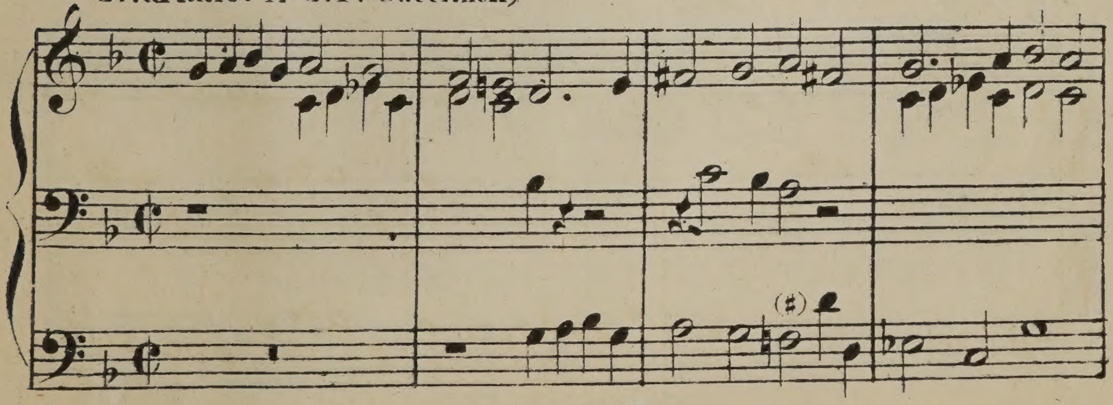

(𝅗𝅥= 84 M.M. Mit sanften Stimmen.)

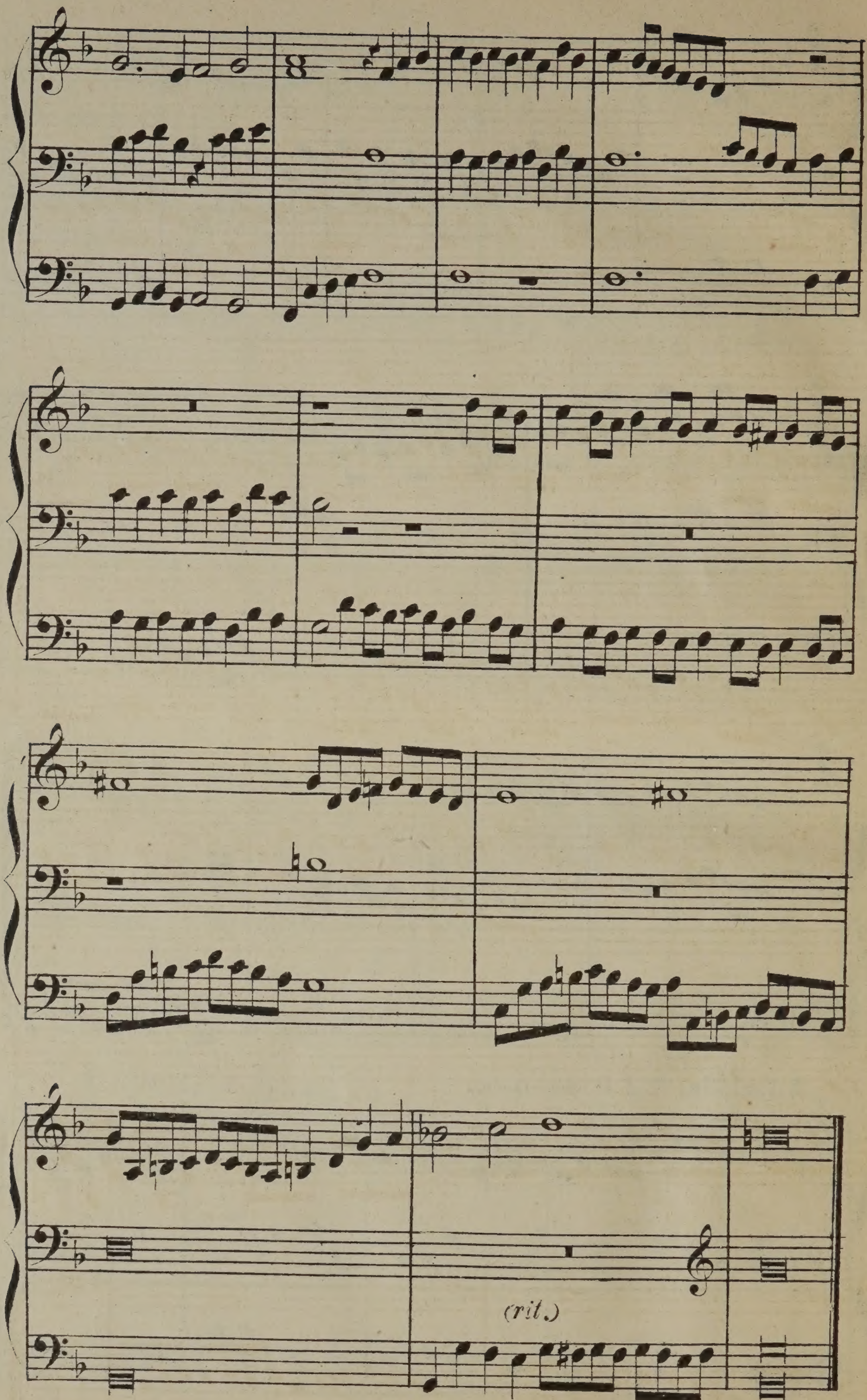
2 Variatio. S. S[cheidt.]



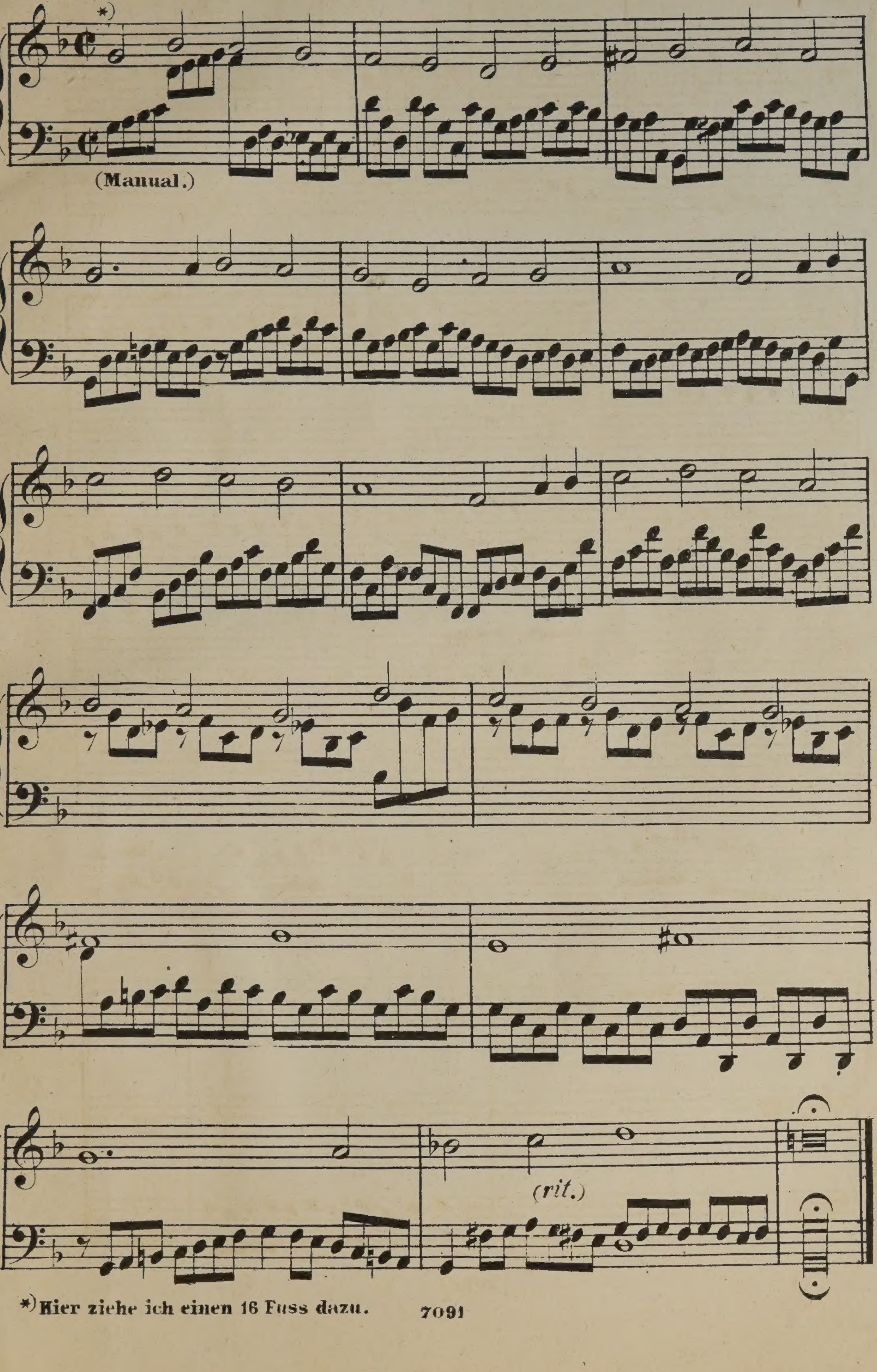


3.Variatio. M.J.P. (Sweelinck)




(rit.)

4 Variatio. S.S.â 2 (von Scheidt)



---

*) Hier ziehe ich einen 16 Fuss dazu.